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THE SELECTION AND ANALYSIS OF ONE HUNDRED
SACRED ANTHEMS FOR MIXED VOICES

by

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B. M., Montana State University, 1951

Presented in Partial Fulfillment
of the Requirements for the Degree of
Master of Music in Music Education

MONTANA STATE UNIVERSITY

1954

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I

INTRODUCTION AND PROBLEM

The church choir director, choosing music for his group, faces many difficulties in connection with the compositions and the singers. The suitability of the text, the duration of execution, the necessity of soloists, the ability of the accompanist, and the limitations of the voices are but a few of the common obstacles to be met.

Within the last decade, participation in the art of choral singing has been steadily gaining, and with this gain has come a parallel attainment in choral writing and arranging. The average church choir director has little time to search for new compositions or arrangements, unless a modified system of selection is employed. It is the purpose of this study to place in the choir director's hands a brief analysis of one hundred compositions and arrangements in order that the task of choosing suitable material may be simplified.

Individual experience alone can determine whether a composition is "new" or "old" to a director, depending upon past utilization of the composition. It is the intention of the author that the anthems in this study be evenly divided, according to information received by the questionnaire, between new material and standard arrangements.

Accuracy in an analysis can only be relative. Thus the extent of precision in conveying the melodic line, the dynamic contrast, the harmonic structure, and the textual

exactness is at best a substitution for viewing an actual copy of the music. It is therefore the plan of the author to evaluate, in as much detail as possible, his personal reaction to the contents of the compositions selected.

II

PURPOSE, LIMITATIONS, AND BASIC ASSUMPTIONS

Purpose:

To provide church choir directors with a means of evaluating sacred compositions in relation to their particular needs.

Limitations:

One hundred compositions were considered in this study, and were selected by questionnaires from forty high school and college choral directors in Montana and Idaho. The text of each composition pertains to religion, religious uses, or ethical standards. The music involved is arranged for soprano, alto, tenor and bass voices.

Basic Assumptions:

- (1) That there is a need for more variety in church choir music;
- (2) That this study will facilitate the selecting of church choir music;
- (3) That unfamiliar compositions and arrangements will be utilized through the medium of this study.

III

PLAN OF PROCEDURE

The anthems in this study were selected from 334 compositions recommended in answer to a questionnaire sent to forty high school and college choral directors in Montana and Idaho. Final selection from the recommended compositions was regulated by the availability of the music. No effort was made to choose "suitable" or "good" music. Seventy-seven per cent of the anthems were obtained from the Sampson-Ayers Music Company of Spokane, Washington; thirteen per cent were taken from the Montana State University choral library and from Professor Lloyd Oakland's personal library; and the remainder from the author's personal library.

The questionnaire¹ had a three-fold purpose: (1) to recommend compositions; (2) to designate new works, new arrangements or anthems that have been neglected in the past and warrant greater usage; and (3) to select anthems which are generally referred to as standard religious material for mixed voices.

Evaluation of the compositions in the study is based on ten characteristics: harmony, keys, meter, rhythm, ranges, duration, solos, accompaniment, dynamics and note-text suitability. Approximately one hour was required for analyzation of each of the anthems.

¹See Appendix B

Keys notated on the analysis sheets are for the actual key signatures as they appear on the music, not for enharmonic changes. Unless otherwise stated, all keys are in the major mode. The durations as indicated are within fifteen seconds either way, timed according to notation by an electric metronome.

Three divisions have been arbitrarily set in determining the ease of performance (grade level). These divisions are: (1) Easy; (2) Medium; and (3) Difficult.

IV
ANALYSIS

EASY
ANTHEMS

Title Now Let Every Tongue Adore Thee Number 779

Composer J. S. Bach Arranger _____

Publisher Belwin, Inc. Key(s) Eb

Meter 4/4 Duration 2 minutes, 15 seconds

Tempo markings Moderato



Solos None

Accompaniment Piano (rehearsal only) Grade Level Easy

Classification General Price (1954) 15 ¢

Performance Grade Level Easy

Analysis

This anthem, from the cantata "Sleepers, Awake", is a typical Bach chorale.

The rhythm is extremely easy, involving only half and quarter notes. The harmonic progressions are conventional for the style of composition, as are the modulatory passages. A strong bass is desirable but the ranges of the other parts are well within reason for the most inexperienced group. Movement in the work is maintained by having at least one quarter note on every beat in one part or another, except on the ends of the phrases, which are usually whole notes with fermatas.

Contrast in phrases is the biggest item of necessity for a superior performance from this work. The dynamic markings are not sufficient to be comparable to the other characteristics of the music.

The text is good, the meter and syllable concurrence makes for easy enunciation. Nearly all of the quarter notes are slurred in groups of two to cover one word or syllable, but are not distracting.

Title David's Lamentation Number CM 6572

Composer William Billings Arranger Elie Siegmeister

Publisher Carl Fischer, Inc. Key(s) A minor; C

Meter 2/4 Duration 2 minutes

Tempo markings Slow and sustained (♩ = 52)



Solos None

Accompaniment Piano (rehearsal only) Grade Level Easy

Classification General Price (1954) 20 ¢

Performance Grade Level Easy

Analysis

This a cappella composition is easy in rhythm, harmony, and range.

The composition is divided into two sections, the last of which is repeated. The first section is for a SATB chorus in A minor; the second is sub-divided into shorter sections consisting of a bass chorus unison lead, a SATB chorus in C major and A minor, a STB chorus, and a SATB chorus in C major with an A minor ending.

A good relationship exists between the text and the notes, but a few eighth note and triplet slurs cause a lack of clarity in some phrases.


Many good contrasts are possible in this work. The very slow tempo, combined with soft tones, should be soothing and pleasing to both the singer and listener.

Title Hark ! The Vesper Hymn is Stealing Number 491

Composer Russian Air Arranger Robert W. Gibb

Publisher The B. F. Wood Music Co. Key(s) F

Meter 4/4 Duration 2 minutes, 30 seconds

Tempo markings Andante moderato ( = 72)



Solos None

Accompaniment Piano (optional) Grade Level Medium

Classification General Price (1954) 15 ¢

Performance Grade Level Easy

Analysis

An interesting accompaniment is supplied with this anthem, but it is optional. By omitting the prelude, interlude, and postlude, it becomes an a cappella number.

The selection is divided into four sections. The first and third, and the second and fourth are similar except for the text. There is an eight measure prelude. The melody and text are both in the soprano part in the first two sections; the text and melody is in the tenor in the third section. The fourth section is arranged with the text in all of the parts, but the melody is again in the soprano.

Neither the rhythm nor the harmony is unusual; in fact, the harmony is a little trite, caused by repetition of the same chordal structure. Alternate notes are supplied for the low bass F, G, and A's.

The dynamics are well marked.

Title Let us Break Bread Together Number 1034
Composer _____ Arranger Wayne Howorth
Publisher Belwin, Inc. Key(s) G
Meter 2/2 (Cut time) Duration 2 minutes; 15 seconds
Tempo markings Lento e sostenuto



Solos Soprano solo, marked optional "one or more voices"

Accompaniment Piano (rehearsal only) Grade Level Easy

Classification General, Spiritual, Communion Price (1954) 15 ¢

Performance Grade Level Easy

Analysis

This arrangement of a traditional melody is an easy goal for any choir, there being an easy rhythm, easy range, and a variety of dynamic contrasts possible.

Melodically, there is a singable feeling all the way through, that can be greatly emphasized.

The words and the notes work well together, especially in the first section where the chorus repeats the phrase, "Kneel before the Savior" over and over in rhythmic accompaniment to a solo melody. Repetition of the same text over and over is questionable.

There is one short tenor chorus melody, and one bass chorus melody, both accompanied by humming, and one five measure section of female voices in trio. The whole song is to be sung a cappella for best results.


Title Adoramus Te Christe (We adore Thee) Number CM 6578

Composer Palestrina Arranger Peter J. Wilhousky

Publisher Carl Fischer Inc. Key(s) A minor

Meter 2/2 Duration 1 minute, 45 seconds

Tempo markings  = 92

Range: 

Solos None

Accompaniment Piano (for rehearsal) Grade Level Easy

Classification General Price (1954) 20 ¢

Performance Grade Level Easy

Analysis

An a cappella anthem for performance in either English or Latin. The English word translations do not fit the note and rhythm structure as well as the original Latin, but are good enough to warrant using the music for Protestant Church services.

As in most anthems of this style and period, there is the problem of changing accents in some of the measures. The notes that are held over the bar-lines may cause some parts to lose the rhythmic feeling so necessary in this style of music.

A pinnacle in a cappella singing is possible with this composition, even with an inexperienced and limited group of singers. The dynamics possible are varied and the suggested markings on the copy make a good starting point.

Title Brother James' Air (Marosa) Number 763
Composer James L. M. Bain Arranger Gordon Jacob
Publisher Oxford University Press Key(s) D
Meter 3/2 Duration 2 minutes, 15 seconds
Tempo markings None notated

Range: 
Solos None

Accompaniment Piano (rehearsal only) Grade Level Easy
Classification General Price (1954) 20 ¢

Performance Grade Level Easy

Analysis

The text for this anthem is an edited writing of the Twenty-third Psalm, divided into five singing sections. The first and second verses have exactly the same musical arrangement, the second verse being a repeat of the music. The third verse is written in three-part harmony, the soprano and alto in harmony and the tenor and bass in unison on the melody, except for the last four measures, which are in four-part with the melody in the soprano line again. In the fourth section, the melody and text are in the soprano; the alto, tenor, and later bass all have accompaniment using the "ah" tone. The last four measures of this section are the same musically as the last four of the preceding one. A conventional block SATB harmony makes up the last section.

Rhythmically, the composition is very easy, and the tempo is entirely up to the conductor. The harmony is more or less the same from one section to the next, and the only modulation occurs in the third and fifth measures from the end, where a short B minor phrase is present.

The syllable scale is notated above the notes for all of the voices, using the first letter of each syllable for a mark. The markings for loudness and softness are poor, there being few suggestions.

Title Ave Maria Number 332-00284

Composer Jacques Arcadelt Arranger _____

Publisher Oliver Ditson Company Key(s) F

Meter 4/4 Duration 1 minute, 45 seconds

Tempo markings Andante; Lento



Solos None

Accompaniment Organ (rehearsal only) Grade Level Easy

Classification General Price (1954) 15¢

Performance Grade Level Easy

Analysis

This a cappella composition should be within the realm of performance by any group. The accompaniment, although marked for organ, is written on two staves, the same as piano accompaniment. Only the Latin text is supplied.

The rhythm is conventional 4/4 in structure, and not interesting from the standpoint of originality.

Modulation takes place twice, once to D minor, and a few measures later to C major, both keys being involved in only eight of the thirty-three measures of the work. The harmony and chord progressions are quite normal for the time of the composition (1490-1556).

The note-text relationship is good, the music rhythm taking a cue from the text syllables. The indicated dynamic contrasts are both fitting and in good taste.

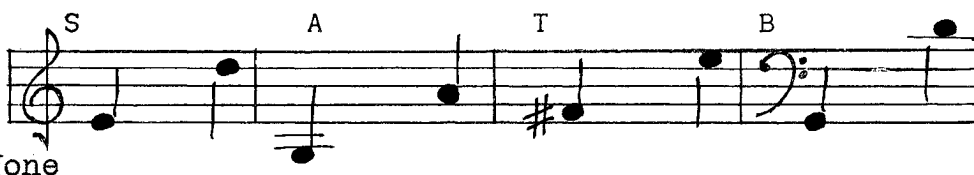
Title Panis Angelicus (We Love the Place) Number 3369

Composer G. P. da Palestrina Arranger _____

Publisher J. Fischer & Bro. Key(s) G

Meter 4/4 Duration 2 minutes, 15 seconds

Tempo markings Moderato

Range: 

Solos None

Accompaniment Piano (rehearsal only) Grade Level Easy

Classification General Price (1954) 15 ¢

Performance Grade Level Easy

Analysis

This a cappella composition, mostly contrapuntal, is an easy mark for any choir striving to do unaccompanied singing. The free counterpoint seems to make the harmony solid without the use of block chords. Some accidentals are added to modulate briefly to D major and G minor. The change of melody from one part to another is smooth.

Most of the rhythmic figures used are simple, and the only rhythm problems may be in the change of accent within the measure, so that the strong beat comes on the second and fourth beats.

There are two texts supplied, the Latin and English. Both sets of words are matched to the notes syllable by syllable so that the rhythm and slurs in both tongues are the same. The English words are far too repetitious for the calibre of the music.

The indicated markings for the dynamics are not detailed, but more of a generalization of what is intended. Other than phrase-wise notation, the only markings are for the accents that have been changed within the measure.

Title Remember Now Thy Creator Number 4207

Composer Lucy Holt Overall Arranger _____

Publisher Lorenz Publishing Co. Key(s) Eb

Meter 4/4 Duration 3 minutes

Tempo markings Andante moderato  84



Solos Three measures Alto; four measures Tenor

Accompaniment Piano, organ Grade Level Easy

Classification General-Youth Fellowship Price (1954) 16¢


Performance Grade Level Easy

Analysis

This anthem, intended as a message to youth, is simple and well within the range of any group. It is extremely difficult to read because of crowded space on the pages, poor print and almost invisible bar lines.

Dynamic contrasts are poorly marked. The rhythm is easy, and the harmonic writing conventional, with a few accidentals that may make it troublesome to read the first time.

The short solos and other combinations are easy, and could be used as chorus parts if necessary. The word and note relationship is good, and the text is by far the best thing about the composition.

Title Be Thou Near Me, Lord Number 5114
Composer Haydn Morgan Arranger _____
Publisher Neil A. Kjos Music Co. Key(s) G minor; G
Meter 4/4 Duration 2 minutes, 45 seconds
Tempo markings Andante sostenuto (MM 96); Meno mosso (MM 84);
Adagio
Range: 
Solos Tenor solo of eight measures at beginning and at end.
Accompaniment Piano (rehearsal only) Grade Level Easy
Classification General Price (1954) 16¢

Performance Grade Level Easy

Analysis

The tenor solo that begins the anthem, and recurs again in the last section, is marked "solo or unison". The bass line is doubled in small notes. The first section is mostly in the key of G minor, although some modulation takes place. The middle section is in G major, in a little slower tempo, with the last three measures marked "Adagio". The last section has a tenor solo in the first eight measures and is also in the key of G minor with a Picardy third.

A simple rhythm, a short range in all parts, and a conventional block style chorale harmony makes for easy reading and suitability for a below average group to perform.

The note-text relationship is good, with important words on strong beats for emphasis of both. The copies are marked for word stress, and the words seem to be the most important part of the anthem according to the indications of the composer. The dynamics are not very clear or detailed.

Title All Hail the Power of Jesus Name Number 1177
Composer (Hymn tune) Arranger Powell Weaver
Publisher Belwin, Inc. Key(s) G; A; Bb; C
Meter 4/4 Duration 2 minutes, 45 seconds
Tempo markings Allegro maestoso



Solos 18 measure Soprano; 4 meas. Tenor; 22 meas. either

Accompaniment Piano Grade Level Easy
Classification General Price (1954) 15¢

Performance Grade Level Easy

Analysis

The four key changes make this arrangements of the hymn tunes "Coronation" and "Miles Lane" suitable for mixed chorus performance as an anthem within easy mark of most church choirs. The use of solo descants above the chorus adds a great deal to the performance.

For the most part, the indicated dynamic markings are only suggestions, and there are very few of them. The need of contrasts in dynamics is lessened somewhat by the change of keys. Four verses are used, each time in a different key. In the last verse, the key changes twice. The first, second and last verses have the melody of the "Coronation" hymn tune. The third verse utilizes the "Miles Lane" tune.

The harmony is quite conventional, resembling a hymn arrangement. The solos are used with the first, part of the second, and the fourth stanzas. The first descant is just marked "Solo", but the others are indicated as to voice.

All of the rhythmic patterns are extremely easy, with four quarter notes in a measure being the most common.

Like the original hymns, the words and notes are metrically even throughout.

Title Call to Remembrance, O Lord Number 1217

Composer Richard Farrant Arranger (Edited) Peter Stone

Publisher Pro Art Publications Key(s) F minor

Meter 2/2 (Subdivided) Duration 2 minutes, 30 seconds

Tempo markings Moderato $\text{♩} = 52$

Range: 

Solos None

Accompaniment Piano (rehearsal only) Grade Level Easy

Classification General-Children's Day Price (1954) 16¢

Performance Grade Level Easy

Analysis

The most inexperienced group should find this a cappella work an easy goal in all ways. The simple rhythms are mainly never involved and there are no accent changes. The ranges are easy.

Typical minor harmony is used, mostly in block chord style. The only modulation is to B flat major, but on two occasions a Picardy third is used to go to F major.

Ample dynamic markings are indicated for good performance standards, especially if done a cappella.

The words are easy to sing with the music, the tempo being quite slow and the half and quarter notes being used most often. The text was taken from Psalm 25: 5-7, and makes a suitable anthem for the observance of Children's Day or other youth activities.

Title God So Loved the World Number 1149
Composer John Stainer Arranger (Edited) E. M. Byrd
Publisher Pro Art Publications Key(s) D
Meter 3/4 Duration 3 minutes
Tempo markings Andante, ma non lento

Range: 

Solos None

Accompaniment Piano (rehearsal only) Grade Level Easy
Classification General Price (1954) 12¢

Performance Grade Level Easy

Analysis

The ranges are not unreasonable in this anthem but they are above the average for most "Easy" ratings. The harmonic structure is mostly block style and conventional in manner. Use of accidentals keeps the harmony interesting, without actually changing keys.

Unless emphasis is put upon contrasts in tempo and dynamics, the text (St. John iii: 16, 17) has a tendency to become overworked through repetition. The word-note relationship is fair, but too often a syllable is incorrectly emphasized because of the note accent.

Good dynamic markings indicate the composer's wishes as to performance.

The rhythm is easy, but the measures of a half note and a quarter note have a feeling of "hopping" if not contrasted.

Title Agnus Dei (O Lamb of God) Number 848
Composer B. Kalinnikof Arranger Ole Ryg
Publisher Belwin, Inc. Key(s) D minor
Meter 4/4; 2/4 Duration 1 minute, 30 seconds
Tempo markings Andante

Range: 

Solos None

Accompaniment Piano (rehearsal only) Grade Level Easy
Classification General Price (1954) 15 ¢

Performance Grade Level Easy

Analysis

The first half of the anthem is in simple block style harmonization, and the last half is in four part counterpoint. Modulation in the contrapuntal section is to G major, and the last four measures of the composition are in D major.

Simple rhythm patterns prevail throughout. The low bass part in the first half of the work could weaken the harmonic structure of the chorale style writing if not properly sung.

The note-text relationship is good, but clarity of the words is impaired in the contrapuntal writing. The high G in the tenor and soprano lines occurs only in one measure in each part.

Dynamically, this a cappella composition has good potentiality, although the markings are rather few.

Title Incline Thine Ear, Oh Lord Number 5-W2689
Composer A. Arkhangelsky Arranger Basile Kibalchich
Publisher M. Witmark & Sons Key(s) G minor
Meter 4/4 Duration 2 minutes, 15 seconds
Tempo markings Moderato (M.M. = 72)

Range: 

Solos None

Accompaniment Piano (rehearsal only) Grade Level Easy
Classification General Price (1954) 16 ¢

Performance Grade Level Easy

Analysis

This is an a cappella song with easy range, rhythm and text. The words and the music fit together well, but some slurred syllables and words could be distracting.

The melody changes from one part to another, and there is a two-measure bass and tenor chorus duet, followed by an alto and soprano echo of the same duet. A short sequential contrapuntal line, beginning in the bass, makes for an interesting section.

The dynamics are good as indicated, ranging from pp to f. The composition ends with a final chord in G major.

Title Day by Day Number 128

Composer Frode Hansen Arranger _____

Publisher The KAMA Co. Key(s) F

Meter 4/4 Duration 2 minutes, 30 seconds

Tempo markings None notated



Solos None

Accompaniment Organ (or piano) Grade Level Easy

Classification General Price (1954) 20 ¢


Performance Grade Level Easy

Analysis

The three sections in this composition divide the work by melody arrangement and text. Notation at the beginning instructs: "Sing soft 'ah' tone for all vocal scores without text". In the first section the sopranos have the melody and text alone. In the second the tenors have the text and melody a third higher (same key), and the basses have the last eight measures in a melody similar to the original one. The last section is written for full chorus in hymn style.

The four measure phrase rhythm pattern could become monotonous. This A-B-A-C pattern is the same all though the work, being repeated twelve times. The harmony is stereotyped, and becomes tiresome if the dynamics do not make necessary contrasts.

There are a few indications for loudness and variations thereof, but are not detailed enough. There are no tempo indications.

Title The Lord is a Mighty God Number 9
Composer Mendelssohn Arranger O. C. Christiansen
Publisher Neil A. Kjos Music Co. Key(s) C minor
Meter 2/2 (Cut time) Duration 2 minutes
Tempo markings Canon  = 60-65

Range: 

Solos None

Accompaniment Piano Grade Level Medium
Classification General Price (1954) 20 ¢

Performance Grade Level Easy

Analysis

Even though this anthem is in a minor key, and has some accidentals in all of the parts, it is exceptionally easy. The same melody prevails throughout the whole composition, with all parts having only the one melody in canon form.

The soprano and alto lines are exact in words, rhythm, and notes. Likewise, the tenor and bass lines are the same. In actuality, this could be considered a two-part canon for male and female voices.

The first fourteen measures are in unison by the tenor and bass singers. From then on, the female voices lead the canon parts, each time followed by the male, making the harmony different from one phrase to the next by never deviating from the melody.

The piano accompaniment is interesting, and adds enough chordal background to give the performance the necessary solidity that canons often lack. The note-text relationship is fair.

Title Prayer of Thanksgiving Number 4345
Composer Old Dutch Melody Arranger Eduard Kremser
Publisher G. Schirmer Inc. Key(s) D
Meter 3/4 Duration 2 minutes, 30 seconds
Tempo markings Slowly, with most fervent feeling

Range: 

Solos None

Accompaniment Piano or Organ Grade Level Medium
Classification Thanksgiving Price (1954) 18¢

Performance Grade Level Easy

Analysis

This anthem is suitable for a Thanksgiving service by any group of singers. The simple melody, combined with simple but solidly conventional harmony, will produce a worth while performance with few demands on the singers.

The rhythm may be troublesome. There are repeated measures in which the use of a half note and two eighth notes could cause a problem in keeping the choir together.

There are three sections to the anthem. The first includes an introduction and unison by the tenors and basses. The second section includes an interlude and unison by all four voices. The last section has the same length interlude and is in conventional SATB harmony to the end.

The dynamics are indicated rather poorly, there being only the notation that the first section is to be sung *pp*, the second *p*, and the last *ff*. The words, which are well matched to the notes, may bring out needed dynamic contrast.

MEDIUM

ANTHEMS

Title Hear My Prayer Number 7739

Composer Will James Arranger _____

Publisher G. Schirmer, Inc. Key(s) E minor; A

Meter 4/4 Duration 3 minutes

Tempo markings Slow  = Circa 60; Moderate



Solos None

Accompaniment Piano (rehearsal only) Grade Level Medium

Classification General Price (1954) 20 ¢

Performance Grade Level Medium

Analysis

This composition, is difficult to rate. In some ways it is easy, but in others it could be troublesome. The ranges are easy, the rhythm is about average with no unusual figurations, but the continual change of key by accidentals may be difficult.

The first of the three sections is the most difficult to sing, and has the majority of the accidentals. The first eight measures in the first section, are written for SAA, with an optional tenor doubling of the low alto, which is footnoted, "Tenors sing only in absence of second alto". Although it begins in E minor, it quickly passes through five modulations (all major), and ends in E minor, with a final chord "tierce de Picardie".

The next twelve measures are in A major, and quite conventional, with an increase of tempo over the first section. The last section is in E minor again, but with a different melody and much better rhythmic contrasts. This section also ends with the Picardy third.

Good contrasts in dynamics are possible, especially between the three sections, as well as within each one. The

copy is marked in great detail to indicate the desires of the composer.

The words and the notes are closely matched for stress and accent.

Title My God and I Number 216
Composer I. B. Sergei Arranger _____
Publisher The KAMA Co. Key(s) C
Meter 4/4 Duration 3 minutes, 30 seconds
Tempo markings Largo M.M. ♩ = 40 (Very slow and dreamy manner)
Range:
Solos Soprano, Alto and Bass solos of eight measures each.
Accompaniment Piano (rehearsal only) Grade Level Easy
Classification General Price (1954) 20 ¢
Performance Grade Level Medium

Analysis

An unusual rhythm, based more on the eighth note than on the quarter note, is the main reason for the "Medium" rating. The need for soloists is not important because the solo parts are the regular lines in all cases and the copy is notated as follows: "Only one soprano (or alto, or bass) sing text, others a soft 'ah' until other instructions", which would indicate that all of the solo lines may become the regular part if so desired.

There are three sections to the composition, with a different verse and chorus in each. The first verse is for the soprano solo, with vocal harmonic background of "ah", and full chorus for the last four measures of the section. The second and the third sections are the same, except that the second is an alto solo and the third is a bass solo. The last section has an extra four measures on the end marked "Fade out the composition gradually".

The harmony is similar throughout the sections, and there are no alterations of notes, thus no modulation.

The dynamic indications are extremely detailed. The text is sincere and prayerful; the words and notes match.

Title Lost in the Night Number 119
Composer F. M. Christiansen Arranger _____
Publisher Augsburg Publishing House Key(s) E minor; E
Meter 4/4; 2/4 Duration 2 minutes, 15 seconds
Tempo markings Moderato; tranquillo con moto



Solos A Soprano solo of eight measures to be sung twice

Accompaniment Piano (for rehearsal) Grade Level Medium
Classification General-Salvation Price (1954) 15 ¢

Performance Grade Level Medium

Analysis

This a cappella composition is listed as being arranged from a Finnish Folksong, but does not say if it is completely original or authentic. Generally, the notes and words concur.

All of the parts are divided at one time or another, the tenor the least. The split in parts usually occurs so that a trio or double duet results in either the female voices or the male voices making an accompaniment for the melody. In most cases, this split is a repetition of the rhythm pattern and words, that of four sixteenths, quarter, four sixteenths, and quarter notes in a measure and using the text "He is coming soon". The soprano solo is usually the melody line used against this figure.

On the twenty-fourth measure, the key is changed from E minor to E major. Throughout this section, the first soprano part has the melody and text, while the other parts have an abbreviation of the melody. The rhythm in this section changes to 2/4, while it is 4/4 for the first and last sections. The last section is similar to the soprano solo section of the first, but with a different ending.

Title Sine Nomine Number CM 6637

Composer Ralph Vaughn Williams Arranger Earl Rosenberg

Publisher Carl Fischer, Inc. Key(s) G

Meter 4/4 Duration 3 minutes, 45 seconds

Tempo markings Maestoso  = 120

Range: 

Solos None

Accompaniment Piano or Organ & a cappella Grade Level Medium

Classification General Price (1954) 20 ¢


Performance Grade Level Medium

Analysis

The composition has five sections, and is divided as follows: The first section has four measures of introduction, followed by the full chorus in unison. The chorus divides and continues SATB until the 42nd measure. After six measures of instrumental interlude, the sopranos sing a unison descant to the instrumental melody making the third section. The fourth section is SATB again, and the last section is a two-part arrangement with the altos, tenors, and basses in unison while the sopranos sing a descant above.

The note-text relationship is good, although there are a number of places where one word or syllable is slurred through two to four notes. The rhythm is not difficult, having but one meter throughout. The harmony is conventional block style in most places.

Section four of the composition may be sung a cappella, if so desired.

Title I Wonder as I Wander Number 8708
Composer _____ Arranger John J. Niles; L.H.Horton
Publisher G. Schirmer, Inc. Key(s) C minor
Meter 6/8 Duration 1 minute, 30 seconds
Tempo markings Espressivo  = 60



Solos Soprano or Tenor solo of 8 measures to be sung twice.

Accompaniment Piano (for rehearsal) Grade Level Easy
Classification General-Christmas Price (1954) 18 ¢

Performance Grade Level Medium

Analysis

An a cappella composition, of unusual style. Written in minor, it has a somber feeling, plus a feeling of uncertainty created by ending the phrases on unresolved chords. The final chord of the song has a quarter note rhythm, and can be analyzed only as the iv chord in C minor, there being a lack of leading tones to indicate the key of F minor on that chord.

The notes and the text fit well together, except for a possibility of muddled sounds by the chorus under the soprano melody in the middle section.

Rhythmically, the composition is not difficult, the one questionable place is in the tenor part, where a series of eight sixteenth notes occur.

The most difficult part of the composition will probably be the necessary soft (p) tone as called for on the high "G" in the solo and in the soprano chorus melody. Plenty of opportunity for good dynamic contrasts prevails and the copy is well marked for aid in interpretation.

Title O Be Joyful in the Lord Number 1298

Composer Chester Nordman Arranger _____

Publisher Belwin, Inc. Key(s) Bb; G minor; Eb

Meter 3/4; 4/4 Duration 3 minutes

Tempo markings Allegro moderato giubilando; Poco meno mosso-
calmato; Moderato molto



Solos Tenor solo of 16 measures

Accompaniment Piano or organ Grade Level Difficult

Classification General- Thanksgiving Price (1954) 15 ¢

Performance Grade Level Medium

Analysis

In the execution of this anthem, rhythmic exactness is necessary so that all of the parts keep together. The rhythm is not unusual but the tempo of the first section increases the problem of concurrence in the measures of dotted eighths and sixteenths.

The harmony is mostly in block style. The tenor solo comprises the third section in the key of Ab and is the only section of the work in 4/4 time. Modulations in the composition occur in all sections, and progressions lead to D, Gb and C minor.

Variations in tempo are well marked, but marks for the dynamics are few. With the exception of two additional places that are marked, the only indications are at the beginnings of the four sections, which average twenty measures in length.

The text is a combination of four Biblical ideas, each section being a new subject. The words in the tenor solo do not fit the music as well as the words in the chorus parts.

Title This is My Father's World Number _____
Composer Trad. English Melody Arranger Roy Ringwald
Publisher Shawnee Press, Inc. Key(s) F
Meter 4/4 Duration 2 minutes
Tempo markings Reverently; Strongly; Slowly



Solos Two mezzo-soprano solos of eight and five measures each.

Accompaniment Piano or organ (optional) Grade Level Easy
Classification General Price (1954) 25 ¢

Performance Grade Level Medium

Analysis

With the exceptions of the need for a soprano soloist and the divisions in all of the voice lines, this anthem could be rated "easy" instead of "medium."

There are four sections to the arrangement. The first is verse one, eight measures, for full chorus in unison. The second is a SSATTB harmonization of the first verse, and is also eight measures long. In the third section, the soprano solo has the text and the melody; the chorus part is written as an accompaniment using "ah", "oh", or "oo" for the vocal tones. The text for this section is the second verse. The last section is the refrain of the second verse, and with the last two "Amens" is ten measures in length. The arrangement in this last section is SSAATTBB, with the solo having a five-measure section over a humming chorus part.

All of the rhythmic figures are easy; the harmony is interesting, but conventional. The contrasts in vocal effects and dynamics compensate for the lack of originality in rhythm and harmony.

Phonetic syllables are written under the regular text.

Title And the Trees do Moan Number 332-14319

Composer (Mountain Whites) Arranger Harvey Gaul

Publisher Oliver Ditson Company Key(s) Dorian Mode, on D

Meter 4/4 Duration 3 minutes

Tempo markings Slow

Range: 

Solos None

Accompaniment Piano or organ (ad lib.) Grade Level Easy

Classification Christmas Price (1954) 16¢

Performance Grade Level Medium

Analysis

The outstandingly unusual intonation and harmonic feeling are the most interesting items in this composition. The key signature is without sharps or flats, but the scale is built on D, and is best analysed as in the Dorian mode, although the origin of the melody is an "American Christmas carol of the Mountain Whites". The only alterations to the harmony as the key signature implies is the addition of two C sharps and one F sharp, all added for emphasis of the text or mode.

Most of the rhythmic figurations are easy, and repetitious. The style of the work is a slow legato flow, and the form is in two main sections of three phrases, with the melodies the same in an ABC-ABC structure. The six short verses of the text dictate the musical form with their tremendous appeal.

The beauty of the words are only enhanced by the note suitability. Simplicity of parts keeps the text in the foreground as it should be in an arrangement with this origin.

A cappella singing is recommended for a superior performance. Dynamic markings are given in detail. Divisions of the voices are notated for all parts.

Title Out of the Depths, I Cry to Thee Number 5802

Composer Will James Arranger _____

Publisher The Willis Music Company Key(s) Bb minor; Eb

Meter 4/4; 3/4 Duration 3 Minutes

Tempo markings Maestoso; Dolce; Tranquillo

Range: A musical staff with a treble clef and a key signature of one flat (Bb). The staff is divided into five measures, each labeled with a vocal range: S, A, T, B, and B. The notes are: S (G4), A (F#4), T (E4), B (D4), and B (C4). The notes are written on a single staff, with the S and A notes on the treble staff and the T, B, and B notes on the bass staff.

Solos None

Accompaniment Piano (rehearsal only) Grade Level Easy

Classification General Price (1954) 15 ¢

Performance Grade Level Medium

Analysis

This a cappella composition is written in three sections, which are contrasted by key and meter. The first and last sections are similar, both in Bb minor and both in 4/4 time. The actual notes are the same for the first thirteen measures, with a little different ending on the song. The middle section is the longest one, with 36 measures of 3/4 meter and in the key of Eb. The text is entirely different from the first and the last (which are the same), and the mood is one of a brighter outlook.

Rhythmically, some difficulty may be encountered with the eighth and sixteenth, but is not used enough to become a real problem.

The harmony is clear; some key changes by accidentals occur within the phrase, mostly in the tenor and bass parts.

Good dynamic contrasts are indicated, and if followed as such, little else will have to be added. The accent on important words is stressed by the accompanying voices when the melody is in the bass.

Title The Christmas Symbol Number 235

Composer F. M. Christiansen Arranger _____

Publisher Augsburg Publishing House Key(s) F

Meter 2/4 Duration 2 minutes

Tempo markings Largo M.M. \bullet = 46 (Tranquillo)

Range: 

Solos None

Accompaniment Piano (ad lib.) Grade Level Easy

Classification Christmas Price (1954) 15¢


Performance Grade Level Medium

Analysis

The length of this composition may be of some question. It is twenty-one measures long from beginning to end, but at the end is a repeat sign (double bar, two dots) with no indication as to where to repeat from. One can assume it is from the beginning again, but there is only one verse. At the indicated tempo it takes approximately one minute to sing through the first twenty-one measures.

The range of the bass line is quite demanding, with a number of low F's indicated. Some of these are doubled at the octave, but for the most part, the bass would be uninteresting without the low tones. The tenor range is lower than most. The low G in the alto part is written so that the tone should be a solid, clear one, as it is the only moving part at that instant. The soprano line divides in thirds frequently and the rhythm of sixteenth notes on these thirds may make for rhythm difficulties. The overall rhythm is fairly simple, and the slow tempo makes what looks like intricate rhythm, rather easy to follow.

Harmonically, the composition is conventional, but it has an interesting quality about it from the standpoint of contrasting rhythms in bass and soprano that creates a better than average harmonic feeling.

Title Rejoice in the Lord Number 1562
Composer A. G. Maltzeff Arranger _____
Publisher C. C. Birchard & Co. Key(s) A minor (Aeolian)
Meter 4/4 Duration 2 minutes, 45 seconds
Tempo markings Somewhat agitated ( = 80-84)



Solos None
Accompaniment Piano (rehearsal only) Grade Level Easy
Classification General Price (1954) 16 ¢

Performance Grade Level Medium

Analysis

The most outstanding characteristic of this a cappella selection is the key, which is the Aeolian mode. There are no alterations to the music in any place, as far as melodic or harmonic writing goes. This leads to a confusion on the part of the listener as to whether the song is in C or A minor, but the C major tonic triad is not used at all.

The range for each part is reasonable, the highest bass and soprano notes are used only once. The bass line is higher than average, never going below the third-line D, except for the division on the final chord. The rhythm is simple throughout, but not boring.

Words and notes, especially on "Alleluia", seem to be rhythmically even. Some musical stress on unimportant words occurs in a minute quantity. The copy is rather lacking in dynamic notation.

Title God is a Spirit Number 84141
Composer C. Albert Scholin Arranger _____
Publisher Harold Flammer, Inc. Key(s) E minor; E
Meter 4/4 Duration 3 minutes
Tempo markings Andante

Range: 

Solos None

Accompaniment Piano (rehearsal only) Grade Level Easy
Classification General Price (1954) 20¢


Performance Grade Level Medium

Analysis

The harmony in this a cappella selection is extremely rich and full of interesting contrasts. Although the key signature would indicate the key of G (one sharp), there is a very definite lack of feeling for that key throughout. The E minor key feeling is present in places, but the dominant chord in E minor could very well turn the feeling toward B major. It actually modulates to B in one place, but returns to E minor immediately. The last fifteen measures are in the key of E major.

One of the easy items about this composition is the rhythm, which is quite conventional and evenly metered. One of the more difficult parts is the range. The bass notes are quite low, and although the octave is indicated, the full amount of harmonic possibilities will not be heard if the octave notes are substituted. The tenor line goes up to the top G on three occasions, the first time on a humming tone and on the second note of the song. There are many divisions in the parts, most of them occurring near the end.

The possibility of dynamic contrasts is excellent. The copy has many indicated variations in tempo and dynamics, ranging from ppp to ff, and they are all interesting.

Title I Believe Number _____
Composer Drake, Graham,
Shirl, Stillman Arranger Harry R. Wilson
Publisher Cromwell Music, Inc. Key(s) Eb
Meter 2/2 (cut time) Duration 2 minutes
Tempo markings Moderately (with much expression);
Reverently
Range: 
Solos None
Accompaniment Piano Grade Level Medium
Classification General Price (1954) 20¢

Performance Grade Level Medium

Analysis

This arrangement of one of the simplest melodies written, is included in this study because of its ethnic standards. Once a "Popular" song, it has grown to become a part of the material included elsewhere in this report.

The harmony is good, there being plenty of solid chords, along with interwoven melodic lines around the simple basic melody. The melody changes from soprano to bass to tenor and back to soprano in a continuous movement through the song. The rhythm is not difficult, but some accents of attack on the second beat of the measure will be ineffective if not done accurately. All the ranges are easy, but the accent on enharmonic tones in the tenor part may make trouble for inexperienced singers.

One of the items that rates the selection above "Easy" is the unison singing of all four parts. Unless the rhythm and intonation is exact, clear tones are not possible. The dynamics are easy to follow, and well-marked. Some special emphasis on the last phrase of the song creates a climax that is not indicated as much as it could be, but as a whole, the indicated markings will make for plenty of contrast in tone. There is a six measure SSA trio near the end.

Title Holy, Holy, Holy ! Number _____
Composer John B. Dykes Arranger Roy Ringwald
Publisher Shawnee Press, Inc. Key(s) Eb; G
Meter 4/4 Duration 1 minute, 45 seconds
Tempo markings Andante; Maestoso; Lento



Solos Sixteen measure Soprano solo

Accompaniment Organ or Piano Grade Level Easy
Classification General Price (1954) 25 ¢

Performance Grade Level Medium

Analysis

This arrangement of the well-known hymn is made up of three sections. The first section (first verse) by the SATB chorus, is in the key of Eb. The second section (second verse, but third in the original hymn) has the melody and text written for soprano solo, and the chorus is written for SATB "Hm (or oo)" which becomes an accompaniment to the melody. After a measure of modulation to G, the last verse (which is the first verse repeated) is divided into the following: Soprano on the 1st staff, soprano II and alto on the second, tenor I and II on the third, and bass I and II on the bottom staff. This section is followed by a two measure "Amen", marked "Lento".

The harmony in the first section, and the last, is simple, and resembles a typical hymn-tune arrangement. There are more parts in the last section, but the harmony is basically the same except for more ornamentation in some of the lines. The center section with the soprano solo has a chorus part that is more melodic and more sustained. The rhythm is easy in all parts in the first two sections, and it is medium in the last one.

Title To Thee We Sing Number 6501
Composer Russian Church Lit. Arranger Peter Tkach
Publisher Neil A.Kjos Music Co. Key(s) C; G minor; Bb
Meter No notation; 4/4 Duration 2 minutes
Tempo markings Andante; Moderato

Range:
Solos None

Accompaniment Piano (rehearsal only) Grade Level Medium
Classification General-Christmas Price (1954) 18 ¢

Performance Grade Level Medium

Analysis

The first part of this anthem from the Liturgy of the Russian Church is a chant without bar lines, which would be eighteen measures in length if the quarter note were the basic meter. The copy is marked, "Chant should be sung in a legato-sonorous style without accents". This first section is in the key of C major.

The section remaining is conventional, as it is metered in 4/4 with bar lines and in the key of two flats. This section begins in Bb, modulates to A, Bb again, G minor, and returns to Bb for the last five measures.

All of the parts except the tenor have some divisions. The bass notes are mostly a division an octave lower, and the other divisions are of only two or three notes in a phrase. The harmony is a little unusual in the first section, with a good deal of enharmonic writing. There are two two-measure trios of the SSA and TBB combinations in the second section.

None of the rhythm patterns are difficult, but keeping together on the chant may be of minor trouble at first. The note-text relationship is good, and all of the parts have the same words at the same time. The dynamic markings are also good and include adequate phrase swells.

Title O Bread of Life Number 103
Composer H. Isaac Arranger F. M. Christiansen
Publisher Augsburg Publishing House Key(s) F
Meter 4/4 Duration 2 minutes, 15 seconds
Tempo markings Tranquillo

Range:
Solos 16 measure Baritone solo with SSA chorus (selected)

Accompaniment Piano (rehearsal only) Grade Level Easy
Classification General- Communion Price (1954) 16 ¢

Performance Grade Level Medium

Analysis

All of the ranges are reasonable for even the most inexperienced group, although a little low. The baritone solo has a range of only an octave.

Nothing is difficult about the rhythm or the harmonic structure. The need for a soloist, a selected female chorus, and two short TTBB choruses, raise this composition from what would otherwise be rated as "Easy" to "Medium".

The work is in three sections in A-B-A form. The music for the first and third sections is the same, but the verses are different. The middle section is for the solo and SSA chorus. An SSA chorus echos the baritone solo two measures later with a counter-melody and harmony for both.

The dynamic indications are mainly the crescendo and diminuendo lines above the phrases. At the beginning of each section there are indicated markings for p, mf, and mf, in that order. Each section begins on an anacrusis.

Three different verses, each with the same melody, make up the text of the composition. The same syllabic structure for all of the verses makes the music the same in regard to slurs and holds.

Title O Rejoice Ye Christians Loudly Number CM 6600

Composer J. S. Bach Arranger Peter J. Wilhousky

Publisher Carl Fischer, Inc. Key(s) F minor

Meter 4/4 Duration 1 minute, 10 seconds

Tempo markings Allegretto  = 100

Range: 

Solos None

Accompaniment Piano (rehearsal only) Grade Level Easy

Classification General Price (1954) 15¢

Performance Grade Level Medium

Analysis

This short a cappella chorale has an average range for all parts. The typical Bach chorale style of harmony and progressions are characteristic of this work, although the arranger has made some phrase changes from the original melodic line. The moving bass line, the fermata on the ends of the phrases, and the Picardy third on the end are all traditions of the style.

The rhythm is not difficult, but because of the indicated tempo, and the number of eighth notes used, there may be a problem in keeping the parts together. The bass line has a good many eighth-note patterns, and in nearly every case, the slurring of two notes over one word or syllable could keep the text from being clear. There is a light double-bar after the twelfth measure, which could be considered a dividing line between that section and the last eight measures. There are two verses ending at the twelfth measure, and the last eight measures could be considered a refrain.

The dynamics indicated are given phrase-wise, and are not as detailed as the performance of such a solid harmonic composition demands. The last section is especially fine for contrast, but the only indications are to start *ff* and gradually get louder to the end, even though the words do not fit that interpretation.

Title Hosanna! Blessed is He Number 332-15021

Composer Ralph E. Marryott Arranger _____

Publisher Oliver Ditson Company Key(s) D; F#; B

Meter 3/4 Duration 2 minutes, 15 seconds

Tempo markings Maestoso



Solos None

Accompaniment Piano (rehearsal only) Grade Level Medium

Classification General-Palm Sunday Price (1954) 16 ¢

Performance Grade Level Medium

Analysis

The rhythm is not difficult, but there is one rhythm pattern consisting of two quarter notes and three eighth notes (triplet) to a measure that is used quite often. Keeping the parts together may be troublesome when this pattern occurs.

The continuous movement from beginning to end is not stopped or divided by sections. Even the modulations from D to F sharp to B do not halt the movement, but rather, add to the motion. All of the voice parts are in unison at the beginning, twice in the middle of the work, and again near the end.

Indicated dynamics on the copy range from mp to fff, which indicates near forte for the average of the work. Some phrase swells are marked, but little diminuendo is notated.

For the most part, the text and music match. Every time the eighth note triplet is used, it is always with the first syllable of the word "Hosanna". There are places where the soprano line has the complete word thought, and the alto, tenor and bass lines have an abbreviated version of the soprano line.

Title Alleluia , Christ is Arisen Number 37

Composer Gabriel Pierne Arranger James Allen Dash

Publisher The Baltimore Music Co. Key(s) Eb

Meter 4/4 Duration 4 minutes

Tempo markings Largo; Allargate; Maestoso

Range: 

Solos None

Accompaniment Piano or organ (Hymn style) Grade Level Easy

Classification General- Easter Price (1954) 10¢

Performance Grade Level Medium

Analysis

For a choir of limited means, financially as well as vocally, this composition has a great deal to offer. The ranges are limited to their most effective levels, as all of the harmony is in closed position.

The rhythm is not difficult, but it is the most likely item for trouble, caused mainly by the accent change in some measures due to the words. Quarter notes are used as the basic unit all the way through, and a little familiarity with the rhythmic figures will help the problem, should it arise.

Brief modulations to C, Ab, and G occur in the middle of the composition. The harmony is simple, but interesting. The last fifteen measures, marked for a slower tempo, are in a very simple four-part counterpoint, that progresses into a strong progression of block chords on the end.

The text-note relationship is excellent; all parts sing the same words simultaneously. Good dynamic contrasts are possible with the indicated markings on the copy. The first seven measures of the work are in unison.

Title When the Son of Man Shall Come Number 3

Composer C. Lee Williams Arranger _____

Publisher Galaxy Music Corporation Key(s) G; E minor; D; E

Meter 3/2; 4/2 Duration 4 minutes, 45 seconds

Tempo markings Slow; Slowly, and with dignity; Tempo
moderato



Solos Two Treble solos of 30 and 15 measures in 4/2 meter

Accompaniment Piano or organ Grade Level Medium

Classification General Price (1954) 15 ¢

Performance Grade Level Medium

Analysis

Four sections comprise this anthem. The first section is for the full SATB chorus and male voices alone, alternating throughout the seven phrases of the section. The second and last sections are written for treble soloist, in a slow 4/2 meter, and in various keys. The need for good sustained breathing is essential in these sections, although contrasts between the phrases can be obtained by alternating the soloist and female voices of the choir. The third section is written for two-part male chorus (except for a division on the last four notes), but here again, variety may be added by having the female voices sing the middle phrase in the section. One of the reasons for the suggestions in adding the female voices, is, if the work is sung as it is written, the female voices sing only fifteen measures of the total 97 in the composition.

The rhythm is moderately easy, the unusual meter being the only point for hesitation. The lack of definite feeling in regards to the keys may make trouble in intonation. Some of the first section is notated as being a cappella, and the accompaniment for the solo sections are marked "Slow (ad lib)". The indicated markings for the dynamics are good, but more are needed. The note-word relationship is good.

Title Alleluia ! Christ is Risen Number 332-14081

Composer Andre Kopolyoff Arranger Harvey Gaul

Publisher Oliver Ditson Company Key(s) Bb; G minor

Meter 4/2; 3/2 Duration 1 minute, 30 seconds

Tempo markings Moderato (sempre staccato); Maestoso



Solos None

Accompaniment Organ or Piano (ad lib) Grade Level Easy

Classification Easter Price (1954) 16 ¢

Performance Grade Level Medium

Analysis

Although the half note is marked as being the basic note in this composition, the quarter note is the most frequently used, creating a moving line throughout all four parts.

The first two of the three sections in this anthem are very much alike, with a difference in only two places. They are both ten measures long and marked the same dynamically, starting *pp* and increasing in loudness to *ff* at the end. There are two places for full chorus portamento in the first section, one in the second. All are marked *ff* and extend an octave in all parts. The third section is marked "Maestoso", and has the three measures of 3/2 meter, plus four measures in 4/2. Strong dynamics are indicated throughout this section and the last three measures in the work (one "Alleluia") are marked *fff*, with a division of all of the voices.

The harmony is quite conventional, although the tempo and words may cause trouble to the harmonic intonation. No trouble should arise from the rhythmic patterns as long as the tempo is kept as marked.

Some phrases are going to be difficult to understand due to the number of words in each phrase. If the tempo is too quick, the text is lost; if the tempo drags, the melodic lines fall flat. The use of indicated staccato singing should help both items. Dynamic swells on the phrase lines are good, as are the overall markings for the sections.

Title Let Down the Bars, O Death Number 8907
Composer Samuel Barber Arranger _____
Publisher G. Schirmer, Inc. Key(s) G minor
Meter 3/4; 4/4; 5/4 Duration 1 minute, 30 seconds
Tempo markings Andante sostenuto

Range:
Solos None

Accompaniment None notated Grade Level _____
Classification General Price (1954) 15 ¢

Performance Grade Level Medium

Analysis

The most difficult item for consideration in this anthem for unaccompanied voices is the rhythm. The change of meter in two places for one measure length is not difficult in itself, but the combination of this change and irregular rhythmic patterns makes a more complex situation. The patterns of a dotted quarter and an eighth followed by a dotted eighth and a sixteenth, and the reverse of that pattern may cause a weakening of the harmony or the intonation.

Most of the harmonic progressions are quite conventional to have been written by one of the outstanding contemporary composers. The whole work is in block style writing.

The text is from a poem by Emily Dickinson; the words and notes are well matched. The rhythm is exactly the same in every part, thus, the same words are sung by all of the voices. The dynamics are not sufficiently indicated.

The first and last phrases (four) of the composition are the same in notes and words, but a change in rhythm makes the last two phrases two measures longer, and ends with a Picardy third.

Title Come, Soothing Death Number 172

Composer J. S. Bach Arranger F. M. Christiansen

Publisher Augsburg Publishing House Key(s) C minor

Meter 3/4 Duration 2 minutes, 30 seconds

Tempo markings Molto sostenuto  = 52



Solos None

Accompaniment Piano (rehearsal only) Grade Level Easy

Classification General Price (1954) 15 ¢


Performance Grade Level Medium

Analysis

There are only twenty-three measures written in this anthem, but the inclusion of two verses doubles the length.

The rhythmic figurations and the chorale style harmony are typically Bach, even though the arrangement is by Christiansen. Most of the Phrase lines are two measures long; the longest one is four measures. Modulation is to G, F, and Bb, all of which are short phrases. The ranges are quite easy as the top notes in the soprano and tenor lines occur only once.

A great deal of slurring of notes and word syllables, probably due to the translation, hinders the clarity of the text. The text phrases do not coincide with the musical phrases in all instances. Dynamic markings are good.

Title Break Forth, O Beauteous Heavenly Number 212
Light
Composer J. S. Bach Arranger _____
Publisher B. F. Wood Music Co. Key(s) G; E minor
Meter 4/4 Duration 1 minute, 45 seconds
Tempo markings Adagio ( = 40)



Solos None

Accompaniment Organ Grade Level Medium

Classification Christmas; General Price (1954) 15 ¢

Performance Grade Level Medium

Analysis

This Chorale from the "Christmas Oratorio", harmonically sound and beautiful, is written in true chorale style. The continually moving parts and well placed fermati are created for outstanding performance of a rather short composition.

The note-text relationship is fair, although there are a large number of slurred syllables that make it difficult to understand the word meaning, but the note-text-phrase relationship is very good.

Many unusual skips occur in the parts, especially in the bass line. The range is reasonable, there being only one G in the Tenor and Soprano parts. The rhythm is not difficult, but the eighth note has a great deal of use and emphasis put upon it, especially in the bass and tenor. The selection modualtes to E minor in the middle section, but returns to G at the end.

Title Go Not Far From Me, O God Number 1029

Composer Zingarelli Arranger _____

Publisher Belwin, Inc. Key(s) F minor; F

Meter 4/4 Duration 3 minutes, 30 seconds

Tempo markings Adagio e sostenuto; Allegro giusto

Range:
Solos None

Accompaniment Piano (rehearsal only) Grade Level Easy

Classification General Price (1954) 15 ¢

Performance Grade Level Medium

Analysis

This chorus is from a "Christus e Miserere", and the text is Psalm 71: 10, 8, 7. The words are quite repetitious most of the way through the composition, and the last section, F major, is distractingly monotonous in phrases, as the same thought is repeated over and over throughout the last 71 measures.

Every part has an easy range to sing, there being no tenor notes above F and only one G for the sopranos. The rhythm, although not difficult anywhere, is not as easy as the rest of the technical parts, and raises the rating from "easy to "medium". Eighth note turns and rests seem to be the most troublesome. The harmony is simple, but strong. Some sequential writing in the middle of the second section may help to keep the song flowing over the repetitious words.

Section one is twenty-two measures, and in the key of F minor. It may be classified as an introductory prayer, for the mood, tempo, and text are all examples of repentance. The second section, and last, is in F major and of a brighter mood in rhythm, tempo, and words.

Various dynamic contrasts are possible, and extremely necessary in the last part to cover up some of the monotony created by the over-worked text. Suggested markings range from pp to ff, but are not well placed in the last section.

Title Jesu, Joy of Man's Desiring Number 747
Composer J. S. Bach Arranger _____
Publisher Belwin, Inc. Key(s) G
Meter 3/4 Duration 5 minutes
Tempo markings Andante



Solos None

Accompaniment Organ (melodic line) Grade Level Difficult
Classification General Price (1954) 15 ¢

Performance Grade Level Medium

Analysis

From the vocal standpoint, this chorale is quite easy, but it has been rated "medium" because of the organ part necessary for performance.

The composition is continuous throughout, but the chorus sings only thirty-two measures out of seventy-one, with the organ having interludes for the rest, consisting of various lengths of 2, 6, 7, and 10 measures between the vocal sections and at the end.

The rhythm is easy, only two basic rhythm figurations are used, and these are phrase-patterns. The second verse does not fit the music as well as the first, there being a number of slurred notes on words that are not easily pronounced by slurring.

It may be difficult to obtain good contrast on dynamic levels because of the organ part, but this will depend upon the organ available. The copy is notated for good contrasts, and phrase swells.

(Send Forth
Title Emitte Spiritum Tuum Thy Spirit) Number 1275
Composer Joseph Schuetky Arranger Dean Davids
Publisher Belwin, Inc. Key(s) Bb
Meter 4/4 Duration 3 minutes
Tempo markings Andante sostenuto

Range: 
Solos None

Accompaniment Piano Grade Level Medium
Classification General Price (1954) 15 ¢

Performance Grade Level Medium

Analysis

This anthem may be used in its original form of the Latin text, or in English as both are supplied. The music is more suitable for the English words, as all notation and slurs fit them.

In many ways this composition approaches the "difficult" rating, but because it remains in one key and one meter, and has less demands on the tenor than most, it has been rated "medium".

One difficulty may lie in rhythm structure. Basically even, the rhythm line is not smooth in some phrases where it appears that the accent has been changed to comply with the English text. Two places where the SA&T sing eighth notes together may become trying in order to get the parts to concur.

The harmony is conventional; some alternate notes have been included to aid the tenors, and others have been added to make a divided part for the tenor line.

Contrasts in loud and soft are easily found. Good indications of swells and accents, along with well-marked

phrase lines, fit the composition well, although the song may become too "showy" if they are followed too closely. This could be sung a cappella with nice results, if properly smoothed out in rhythm and dynamics.

Title O God, Thou Faithful God Number 84280

Composer J. S. Bach Arranger Edwin Arthur Kraft

Publisher Harold Flammer Inc. Key(s) D

Meter 4/4 Duration 1 minute, 45 seconds

Tempo markings Maestoso ( = 80)

Range: 

Solos None

Accompaniment Organ (three staves) Grade Level Difficult

Classification General Price (1954) 16 ¢

Performance Grade Level Medium

Analysis

The vocal music portion of this anthem would ordinarily rate an "Easy" rating, but because of the organ part, which is much more than just an accompaniment, the rating has been listed as the average between the two musical media. All of the vocal ranges are reasonable, as is the vocal rhythm and harmony.

This composition is arranged for the exhibition of the organ or organist, and should be used with that in mind, and not so much from the vocal standpoint. There is a five measure introduction and a six measure section at the conclusion of the work. Short interludes for the organ also fill in between vocal phrases.

Most of the words are slurred through two or more eighth notes, thereby making the enunciation and pronunciation rather difficult.


There is only one dynamic indication for the vocal parts, and that is a "forte" marking over the first notes of the song. The organ part is marked to a greater detail, especially the swells.

Title O Saviour of the World Number 1400

Composer John Goss Arranger _____

Publisher Clayton F. Summy Co. Key(s) Ab

Meter 4/4 Duration 2 minutes, 30 seconds

Tempo markings Andante  = 72

Range: 

Solos None

Accompaniment Piano (optional) Grade Level Easy

Classification General Price (1954) 15 ¢

Performance Grade Level Medium

Analysis

This anthem, which may be sung a cappella, would rate an "Easy" rating, except for the combination of three things that in themselves are not difficult. Trouble may arise over the use of accidentals, some minor rhythm problems, and the need for solo chorus entrances, especially the need for low bass notes. The bass line on one occasion goes down to G.

Most of the rhythm problems are caused by the non-concurrence of the text phrases with the music phrases. The harmony is not unusual, but the tendency to change key makes it difficult on the tenors and altos, when reading is necessary. Actual modulations are few, the main one is to Db.

Dynamic contrasts are not as well marked as most arrangements. Indicated markings seem to cover such a large span, that if followed, little interest could be aroused for the singer or listener.

Title O Bone Jesu (O Blessed Jesus) Number 10022
Composer G.P. da Palestrina Arranger (Edited by) Carl Deis
Publisher G. Schirmer, Inc. Key(s) A minor
Meter 4/4 Duration 1 minute, 15 seconds
Tempo markings Quietly $\bullet = 80$ ($\circ = 40$)

Range: 
Solos None

Accompaniment Piano (rehearsal only) Grade Level Easy
Classification General Price (1954) 15 ¢

Performance Grade Level Medium

Analysis

This a cappella anthem with both Latin and English words, has the same rhythm and syllable structure for both languages, and both fit the music closely for the style of composition.

The rhythm is simple, but interesting. Irregular rhythm in one of the parts makes the slow tempo seem to move along. Eighth note neighboring tones used as turns, have an interesting melodic line that is typical of this sixteenth century composer. The harmony is rich, although at times it is difficult to determine just what the key is. The composition begins on the dominant chord in A minor, and many phrases end on the chord. There are brief modulations to A, G, and C, but at no time does it remain for more than five measures. The intonation needed raises the rating above "Easy".

The possibilities of varied dynamic contrasts are many in this composition. The indicated markings are good, but a great deal more is possible with the style of writing. The copies are marked for variations from *f* to *pp*, A mood of quietness, simplicity, and reverence is easily obtained from this work.

Title Gesu Bambino (The Infant Jesus) Number 4659
Composer Pietro A. Yon Arranger _____
Publisher J. Fischer & Bro. Key(s) E; G
Meter 12/8 Duration 3 minutes, 30 seconds
Tempo markings Andante mosso; Non troppo lento



Solos Two four-measure and one ten-measure Baritone solos.

Accompaniment Piano or organ (chimes) Grade Level Medium
Classification Christmas Price (1954) 20 ¢

Performance Grade Level Medium

Analysis

This Christmas Anthem is divided into seven sections, but three of them are repetitions. The first and fourth are baritone solos, with different verses, as is the last, and includes the chorus with the solo. The second and fifth sections are tutti choruses and both go into the following chorus, third and sixth, which are marked "All voices in unison".

The ranges of the soprano, alto, and tenor parts are within easy reach, but the bass part has a high E, and the baritone solo goes up to G (natural). Rhythmically, the composition may appear difficult, but the slow tempo and the meter make the dotted eighths and sixteenths less troublesome. Some sections, as the two in unison, would be easier if the dotted quarter note were used as the basic beat, with four beats to the measure. The harmony is simple; it follows the horizontal melodic structure that the solo follows. The nine-measure unison part is melodically what is also known as "Adeste fidelis".

Both the English and Latin words are supplied, with the musical notation written for the Latin in most cases. The English text fits quite closely, but a few rather bad slurs result from saying a long word over three notes.

Title Come Thou, Holy Spirit Number 6521

Composer P. Tschesnokoff Arranger Peter Tkach

Publisher Neil A. Kjos Music Company Key(s) B minor

Meter 4/4 Duration 2 minutes

Tempo markings Andante

Range:
Solos None

Accompaniment Piano (rehearsal only) Grade Level Medium

Classification General Price (1954) 20 ¢

Performance Grade Level Medium

Analysis

The range is not difficult but all parts divide some place in the composition. The soprano is divided the most, and the bass has many low notes for divisions that will make a solid harmony if used, but are not essential.

Although the selection goes continually, there are four sections to it. The first section is ten measures and is for two choruses together; the bass, tenor, and second alto being one group, and the first alto and first and second soprano make up the other. They sing different rhythmic phrases and similar words. The second section, twelve measures, is a duet by the soprano and alto parts, starting with the alto part in a sequence at the sixth. The last four measures are SSA. The third section is almost identical with the first, except for some word changes. The last ten measures are SATTBB, with the same rhythm and words in all parts. The words and notes coincide well.

The harmony is a little unusual in places; the key feeling is not definite in the first and third sections due to accidentals. The rhythm is easy throughout.

Dynamically, the selection has many possibilities for good contrasts. The indicated markings are fair.

Title All Creation Sings Number 36

Composer J. S. Bach Arranger James Allan Dash

Publisher The Baltimore Music Co. Key(s) C

Meter 4/4 Duration 3 minutes, 45 seconds

Tempo markings Allegro



Solos None

Accompaniment Piano or organ (ad lib.) Grade Level Easy

Classification Easter Price (1954) 10¢

Performance Grade Level Medium

Analysis

The length of this anthem is misleading at first glance, as there are only 53 measures of written music, but the actual length is attained by repeating the first section, repeating the second section, singing the third section and then repeating the first two sections straight through.

Conventional chorale style harmony composes the first two sections, but the first four phrases of the third section are in contrapuntal style with a chorale finale. Modulations are to G, D, and E. The rhythm is easy throughout the arrangement.

The words in the first two sections are not as well adapted to the music as in the last section. The main weakness is the stretching of words through too many beats. Few dynamic markings are given in the first two sections.

Title The Beatitudes Number 1638
Composer L. S. Glarum Arranger _____
Publisher Hall & McCreary Company Key(s) E
Meter 4/4; 3/4; 2/4 Duration 1 minute, 45 seconds
Tempo markings Not too slow (free rhythm)

Range: 

Solos None

Accompaniment Piano or organ (rehearsal) Grade Level Medium
Classification General Price (1954) 22¢

Performance Grade Level Medium

Analysis

This a cappella composition rates somewhere between "Medium" and "Difficult". The only difficult thing about the anthem is the rhythm. The change from 4/4, 3/4, and 2/4 is not troublesome, but the use of triplets and irregular rhythmic figures gets a little intricate in some places. The range is medium, as is the harmonic structure and the intervals. Some modulation takes place, either to E minor or B major.

The words are responsible for the rhythm. The text being non-metrical creates some problems in syllables, especially when ethics dictate the emphasis of words and phrases of this well-known portion of Christ's "Sermon on the Mount". The tempo instructions for "free rhythm" will aid the a cappella singing of the rhythmic patterns, making the "medium" rating above.

Detailed dynamic and tempo indications are given in the music, and with great polish on these, excellent contrasts may be had.

Musically often only one part, usually soprano or alto, is divided. Much of the Harmony is SATB, with no divisions at all.

Title Thanks Be To God Number 1756
Composer Stanley Dickson Arranger Noble Cain
Publisher Boosey & Hawkes, Inc. Key(s) Eb
Meter 3/4 Duration 2 minutes
Tempo markings Moderato; Maestoso

Range:
Solos None

Accompaniment Piano Grade Level Medium
Classification Thanksgiving Price (1954) 20¢

Performance Grade Level Medium

Analysis

This composition would rate "Easy", except for the high soprano part. The ranges of the three other parts are all within the average singer's ability. The tenor has only one "G".

Some phrases could create a "hopping" effect in the music through the unconsciousness of the half note followed by the quarter note, for a number of measures in a row. The melody, which is in the soprano line entirely, makes the rhythm smoother, but the harmony parts are too much half and quarter notes.

Harmonically, the chorus part is conventional, with one key change to Bb in the second, or middle, section. The melody is in the A B A form, with the harmony changes in the last section, so that the first and third are similar, and the middle is the only one with any choral treatment that differs from standard chorale writing. The last section is marked "Maestoso", to indicate that greater musical contrasts are possible in it than are possible in the first and second.

The dynamics are well marked. The piano part is not at all interesting, and becomes monotonous by the end of the song.

Title There is a Balm in Gilead Number 105

Composer William L. Dawson Arranger _____

Publisher Music Press, Tuskegee, InstKey(s) A

Meter 4/4;6/4;2/4;5/4 Duration 3 minutes, 30 seconds

Tempo markings Slowly (M.M.  = about 72)



Solos Soprano solo of 28 measures

Accompaniment Piano (rehearsal only) Grade Level Medium

Classification General Price (1954) 16¢

Performance Grade Level Medium

Analysis

Depending upon the group in question, this composition could also be rated "Difficult", but because of the simple melody and the similarity of parts in each section, the rating has been given to the easier of the two possibilities. Although there are four meters in the work, the section pattern is regular and the 6/4 and the 2/4 meters occur in the same location in each like section. The one measure of 5/4 is a link between the last two phrases.

The form of the work is unusual, consisting of five sections with thematic material (melody line) in a pattern of AA-B-A-B-AA. Both of the "B" melodies are for the soprano solo, and the last "A" melody is also for the soprano solo. The chorus has accompanimental humming whenever the melody is in the solo voice.

The dynamic markings are good and include measure swells and note accents. The word-note relationship is fairly good in the chorus parts, excellent in the solo passages.

There are many rhythmic figures in the work, but none of them warrant special consideration. The harmony is mostly contrapuntal, with a few phrases in block style writing.

Title Praise Be to Thee Number 5678
Composer G.P. da Palestrina Arranger Dr. M.N. Lundquist
Publisher The Willis Music Co. Key(s) Db; Ab min.; Eb min.; Eb
Meter 4/4 Duration 2 minutes, 15 seconds
Tempo markings Larghetto



Solos None

Accompaniment Piano (rehearsal only) Grade Level Easy
Classification General Price (1954) 12 ¢

Performance Grade Level Medium

Analysis

Although the key signature in this a cappella composition would indicate either Gb or Eb minor, most of the composition is in Ab minor.

Four sections of nine, eight, seven and nine measures respectively, make up this work. The first begins in Ab minor, and ends in Eb minor, with a Picardy third on the last chord. The harmony, rhythm and dynamics are not unusual in any way, except for the modulations. Section two is easier technically, than the first, and remains in Ab minor, throughout. The third section is entirely SSA, beginning in Ab minor, modulates to Db major in the middle, and modulates to Eb at the end of the section. The last division is in the key of Ab minor again, with the final chord in Ab major. All of the sections end with a double bar. The rhythm is easy in the last two sections, but the numerous modulations may make sight-reading and intonation troublesome.

The text is of a general nature, the note-word relationship is average, and the measure-word accent is good. With the exception of the high soprano part in this third section (SSA), the anthem may be rated "Easy".

Title A Legend Number 9038
Composer P. Tschaikowsky Arranger Ralph L. Baldwin
Publisher G. Schirmer, Inc. Key(s) E minor
Meter 2/4 Duration 1 minute, 45 seconds
Tempo markings Moderato; Meno mosso

Range: 
Solos None

Accompaniment Piano (rehearsal only) Grade Level Medium
Classification General- Good Friday Price (1954) 15 ¢

Performance Grade Level Medium

Analysis

This anthem for the pre-Easter season, is written in two sections; the first section is the story of Christ as a child, and the second is the story of Christ with a crown of thorns, as he was delivered for the crucifixion.

There are no unusual rhythm patterns, and the harmony is quite conventional for the period. Each part has a melodic line of its own to follow, but the composition melody is in the soprano part all the way through. There are a few accidentals, but no actual modulations. Alternate lower notes are offered in the alto and tenor parts for the notes that are too high for singers who have limited ranges.

Dynamically, the work is marked in an extremely detailed manner. Almost every two to four measures are marked as to the level of loudness desired, and phrase lines are indicated in between these markings.

The text is good, and quite easy to sing. Some words are slurred through three eighth notes, but other voices have the same words on dotted quarter notes, thereby aiding the word clarity.

Title The Birds Number 825

Composer Dom Gregory Murray Arranger _____

Publisher Oxford University Press Key(s) G minor

Meter 4/4 Duration 1 minute, 30 seconds

Tempo markings Simply



Solos None

Accompaniment Piano (rehearsal only) Grade Level Medium

Classification General Price (1954) 25 ¢

Performance Grade Level Medium

Analysis

The three verses of the composition divide it into three sections, all a little different. The first is nine measures in length, is written in block style, and is SATB. The second section is eleven measures long, is contrapuntal, and the words and melody are in the tenor part only, while the other parts have an accompaniment using "Ah". The last nine measures are written in five parts, with the tenor having a division of voices.

Unusual harmonic progressions add interest to the work without becoming involved in elaborate key changes. The use of accidentals is very slight in the first two sections, but the last section becomes involved through the use of chromatic alterations, especially in the bass and alto voices. The rhythm is easy, the half note and the quarter note are the only ones used in the entire composition.

The beauty of the music alone may be considered surpassed by the beauty of the text. The note-word relationship is excellent. As in most Oxford University Press editions the note syllables are indicated above every note. The dynamic markings could be much better, as those notated cover too broad an area.

Title Ave Verum Corpus Number C 1500

Composer W. A. Mozart Arranger Bruno Reibold

Publisher Sam Fox Publishing Co. Key(s) D

Meter 4/4 Duration 2 minutes, 45 seconds

Tempo markings Adagio



Solos None

Accompaniment Piano Grade Level Medium

Classification General-Festival Price (1954) 16¢

Performance Grade Level Medium

Analysis

A combination of melodies make up the movement and the harmony in this anthem. The piano accompaniment is important to the performance, and has a prelude, interlude and postlude which add to the composition. There are notations in the piano part so that an organ may be used with excellent results.

The rhythm is not unusual, but the change of accents within the measure may cause trouble. Most of the harmonies are created by melodic patterns together, and in many phrases, the use of accidentals adds key changes and thereby increases the harmonic structure through interesting combinations. Modulation is to A, F, and F# minor.

Only the Latin text is supplied. The use of slurs makes the words fit the music, however, this writing style creates diction problems.

The only dynamic suggestion indicated is a "piano" marking at the beginning. A great deal would have to be done dynamically to produce the performance possible with the harmony and the melodic lines as they are.

Title The Palms Number 790
Composer Jean B. Faure Arranger Wayne Howorth
Publisher Belwin Inc. Key(s) Bb
Meter 12/8 Duration 4 minutes, 30 seconds
Tempo markings Andante maestoso



Solos Eight measure Baritone solo

Accompaniment Piano Grade Level Difficult
Classification Palm Sunday Price (1954) 15 ¢

Performance Grade Level Medium

Analysis

This arrangement of the original solo is in three sections, one for each verse and chorus. The text has been changed from the solo text in some instances at the beginning, but the same subject matter remains. The baritone solo is the melody for the verse of the second section, and is accompanied by the piano and a SSA chorus singing "ah" and humming. The last section is arranged differently, with the first half of the verse in unison by the tenors and basses, SSA chorus in the background, and the last half in the opposite arrangement. The full chorus finished the composition.

The 12/8 meter makes the rhythm easier and the tempo remains stable throughout. As the same melodic line is used all the way through, the harmony has been changed in each section for interest and melodic participation of all the voices. There are no complete modulations in the work. A few accidentals appear, but usually are chromatic movements to parallel the melody.

The dynamic indications could be better. The text-note relationship is good, although a number of slurs through twelve or more beats, makes some parts of the text difficult to understand.

Title Lord, To Thee Our Hearts are Raised Number 840

Composer M. Glinka Arranger Peter D. Tkach

Publisher Paul A. Schmidt Music Co. Key(s) C

Meter 4/4;2/2(cut time) Duration 2 minutes, 15 seconds

Tempo markings Adagio sostenuto; Moderato (♩ = 120)



Solos None

Accompaniment Piano (optional) Grade Level Easy

Classification General-Festival Price (1954) 18 ¢

Performance Grade Level Medium

Analysis

This anthem is written for SSATB distribution. The ranges are reasonable, even with the two parts in the soprano line.

There are two main sections to the composition. The first thirty measures is in 4/4 meter at a rather slow tempo, which makes for easy pronunciation and intonation. The half and dotted half notes are the main source of rhythm in this first section. The key modulates to G on two occasions.

The second section is in cut time, 42 measures long. The key returns to C at the beginning, and is written in four-part counterpoint. A SSA trio follows, in the key of F, marked pp and is very soothing after the indicated climax of full chorus.

Good indicated dynamic markings are an aid to superior performance; an ideal anthem for festival participation.

Title A Mighty Fortress Is Our God Number 362

Composer Martin Luther Arranger Noah Francis Ryder

Publisher R.D. Row Music Company Key(s) C; G

Meter 4/4 Duration 2 minutes, 30 seconds

Tempo markings Maestoso; Allegro moderato

Range: 

Solos None

Accompaniment Piano or organ (optional) Grade Level Medium

Classification General Price (1954) 16¢

Performance Grade Level Medium

Analysis

The most interesting characteristic of this standard hymn-tune is the middle section of counterpoint, based on a new melody, that adds color and vigor to the fifteenth century melody. The first verse of the hymn is used for the first section, which is quite conventional in chorale harmony and phrases, and for the section that follows, as well. This second section is a twenty-one measure invention that utilizes five vocal parts in its development. The tempo is marked "Allegro moderato" at the beginning of this section, and the bass voices introduce the new melody, in the key of C. The tenors join the basses, taking the melody, in G, while the basses begin a counter-melody. The altos follow with the melody, in C; followed by the second sopranos and finally the first sopranos join in a counterpoint, while the melody is moved from one part to another. The tempo and eighth note runs add a great deal to the movement in this section. The last section is a return to the original melody by Luther, in chorale harmony, and uses the first two lines of the standard translation by Frederick H. Hedge as the text.

There is a need for a strong bass and tenor section to sing the beginning to the middle section. Some of the

ranges are rather wide, but a division in the part lessens the range problem.

Good dynamic suggestions are well-marked, although there are places where greater stress would be desirable. The first and last sections vary little in dynamics, both requiring extreme loudness of tone, while the middle section is smoother and less bombastic.

DIFFICULT

ANTHEMS

Title O Holy Night (Christmas Hymn) Number 3002
Composer Adolphe Adam Arranger Dudley Buck
Publisher G. Schirmer, Inc. Key(s) Eb
Meter 4/4 Duration 4 minutes, 30 seconds
Tempo markings Andante maestoso



Solos Soprano or tenor solo of 26 measures to be repeated
Accompaniment Organ (Three staves) Grade Level Difficult
Classification Christmas Price (1954) 16¢

Performance Grade Level Difficult

Analysis

This arrangement of the solo is written in a continual movement that may be analyzed in three sections. The first is the solo, with organ accompaniment; the second is a continuation of the solo with the chorus added; and the last is for tutti chorus.

It is difficult to read the copy. The words are in small print, and the chorus part is badly placed on the page. The soprano and alto parts are on one staff, the tenor on one, and thirdly the bass. The first verse is printed between the first and second staves, and the second verse is printed between the second and third staves, making it very difficult for the basses to read the first verse and just as difficult for the sopranos and altos to read the second one. The regular refrain (third section) is in conventional SATB manner, one part each on a staff.

The rhythm is difficult, caused by the use of eighth and sixteenth notes in a basic quarter note meter. The harmony is not unusual, but does contain a number of discords, especially when the chorus sings as an accompaniment to solos.

Except for the organ part, the dynamics are not as well marked as they could be for such a lovely melody.

Title There Shall a Star Come Out of Jacob Number 1383

Composer Felix Mendelssohn Arranger _____

Publisher Pro Art Publications Key(s) Eb

Meter 4/4 Duration 4 minutes, 30 seconds

Tempo markings Allegro moderato

Range: 

Solos None

Accompaniment Piano or organ Grade Level Difficult

Classification Advent or General Price (1954) 18¢

Performance Grade Level Difficult

Analysis

The high tenor tessitura, which stays between E and high G most of the time, combined with the length of the composition, make this anthem difficult to perform.

Little trouble should arise from the rhythm, as a steady meter of conventional rhythmic patterns is employed. The last thirty-one measures of the vocal music are written in either half or whole notes, broadening the last section.

The composition could be difficult to read because of the accidentals in the tenor and alto parts, resulting, in most cases, in modulations to Bb, F major and F minor. The only division of parts occurs in the bass line for just a few measures.

The use of organ accompaniment will add greatly to the performance, as the dynamics depend on the organ for support in the fortissimo passages. The accompaniment is well marked for the use of the organ with manuals and pedals. Most of the vocal lines are also well incorporated with dynamic contrasts, but some of the markings are of such small print that they are difficult to read at first sight.

Title Make a Joyful Noise Unto God Number 146
Composer Ludwig Beethoven Arranger John Pattinson
Publisher Carl Fischer, Inc. Key(s) F; Bb
Meter 4/4; 2/4 Duration 5 minutes
Tempo markings Allegro; Adagio, ma non troppo; Presto



Solos Tenor, 39 measures at beginning; 6 measures middle


Accompaniment Piano or organ Grade Level Difficult
Classification General-Festival Price (1954) 20¢

Performance Grade Level Difficult

Analysis

Beethoven's Ninth Symphony is the source of this arrangement. The composition is in five sections. The first is a Tenor solo of thirty-nine measures, and is difficult, going up to the high A. The SATB chorus begins the second section with the same melodic line as the last half of the Tenor solo. The solo returns for six measures, which is then echoed by the choir. The fourth section is the most famous melody line from the Ninth Symphony, the "Hymn of Joy". The thirty-two measures in this section are the best musically and the words are the easiest to sing. The last seventeen measures are marked "Presto", and the melody is in the accompaniment, with the chorus singing antiphonally.

The majority of the song is in Bb, with the Tenor solo in the key of F. The short tenor solo in the third section modulates to D minor, which is the key of the chorus part that follows. The harmony is full throughout, and it is conventional except for effects in the accompaniment. The ranges are reasonable, the highest tenor chorus note is an F. The rhythm is difficult for most of the work. The text-note relationship is excellent.

Title The Creation Number 84130
Composer Willy Richter Arranger _____
Publisher Harold Flammer, Inc. Key(s) C# minor; E; C#
Meter 4/4; 3/4; 3/2 Duration 4 minutes, 30 seconds
Tempo markings Lento molto ♩=56; ♩=60; Andante con moto ♩=66;
Molto maestoso ♩=46; Molto piu mosso ♩=84
Range: 
Solos None
Accompaniment Piano (rehearsal only) Grade Level Difficult
Classification General-Festival Price (1954) 18 ¢

Performance Grade Level Difficult

Analysis

There are four sections to this detailed and intricate anthem for a cappella voices. The first is the longest and is sub-divided by key changes and text. The one measure of 3/4 meter occurs in this section and is a unison melody for the bass voices and the alto voices. This first section begins with the basses in unison followed by the tenor and later by the soprano and alto. The last division of the section reflects the meaning of the text, with a dissonant harmony.

The second section uses the eighth note as the most common rhythmic figure and contains the one measure of 3/2 meter. The bass voices begin the second section, followed by the altos at the third and the tenors on a counter-melody.

Section three is only six measures long, and is a transition for the textual meaning from section two to four. There are three metronome markings indicated for the six measures, and the dynamic marking on the last note is *fff*, with a fermata.

The final section is the most difficult, having a variety of rhythmic patterns, added sharps, divisions in all

voices, and is indicated to be sung entirely fff. The first four measures are marked 84, and all of the voices have a harmonic arpeggio of eighth notes and triplets. The last six measures, indicated as slower, is a chorale in structure, with all of the voices sustaining whole notes except for the first alto and second tenor.

All of the dynamic indications for the whole composition are very detailed. The words fit the music excellently. The range is demanding in all of the parts, although divisions and alternate notes are indicated.

Harmonically, the composition is both modern and classical, contrapuntal and block style writing are both employed in nearly equal amounts.

Title Advent Motet Number 5083a
Composer Gustav Schreck Arranger O.C. Christiansen
Publisher Neil A. Kjos Music Co. Key(s) C
Meter 4/4 Duration 4 minutes, 45 seconds
Tempo markings Moderato

Range:



Solos None

Accompaniment None Notated Grade Level _____

Classification General-Advent Price (1954) 20¢

Performance Grade Level Difficult

Analysis

This a cappella composition may be difficult to read by a non-professional group because of the lack of piano part. It would be difficult for any average pianist to read all five staves, consequently, the ability to learn this selection lies with the reading by the singer.

All of the parts divide occasionally, the tenor and bass dividing the most often. The high range of the soprano and bass make for difficulties, and because of the structure of the composition, the same high phrases are repeated throughout. The entire work is written in four-part counterpoint with the descant, "a few voices from each section", written above.

The harmony moves in parallel lines with few block chords. The use of four eighth notes in scale-wise movement is the primary motivating figuration in each one of the lines. The descant contains only half notes, or dotted halves and quarter notes, and its range is from middle C to E a tenth above.

The rhythm is not intricate, but the use of eighth notes and dotted quarter notes followed by eighth notes, is

not always accented the same within the same phrase. Some of the words make it difficult to enunciate properly.

The dynamics are not very well marked, and need interpretation.

Title Almighty God of Our Fathers Number 569

Composer Will James Arranger _____

Publisher B. F. Wood Music Co., Inc. Key(s) Ab

Meter 4/4 Duration 2 minutes, 45 seconds

Tempo markings Moderato Sostenuto

Range: 

Solos None

Accompaniment Piano (rehearsal only) Grade Level Difficult

Classification General; Festival Price (1954) 15 ¢

Performance Grade Level Difficult

Analysis

The continuous key change by accidentals and chromatics, the high range for Tenor and Soprano, and to a lesser degree, the rhythm, combine to make this composition difficult.

Although the song moves continually, it can be divided into five sections. The first is full chorus, divided, except for the bass part, and ends in the key of C; the second begins with a SSA chorus trio, then combines to what is mostly SATB; the third section begins with a short bass chorus lead, followed by tenor, which both divide into a short TTBB, before the soprano and alto enter. A condensed version of the Lord's Prayer, beginning SSA and developing into SSAATTBB, comprises the fourth section, and the last section is similar to the first, but begins SSA, then ATB, reaching a climax on the last four measures of full chorus divided (fff).

The notes and words go together excellently, and the musical accent and the word-importance stress is good. The contrast of the dynamic quality of the music and words in the first and last section with the fourth (Lord's Prayer) is both resting and comforting.

The first tenor and the first soprano in the divided parts are almost identical, so that the high first tenor could be left out if enough sopranos were available. Most of the bass line is for one part, there being a few divided notes here and there, but there are no complete phrases of BB.

Excellent dynamics are possible and called for on the copy. Indicated markings are for variations between p and fff. A cappella singing of this composition is recommended for the most satisfactory performance.

Harmonically, the composition is strong and clear. The first part, with its many accidentals, creates an interesting change almost measure by measure, but does not become confusing. The twelve measure section of SSA (Lord's Prayer) is especially well written and smoothly blended in regard to notes and words.

The rhythm could be bothersome in the initial learning because of eighth note triplets, but they are always the same.

Title Sing and Rejoice Number 2079

Composer Will James Arranger _____

Publisher H. T. FitzSimons Company Key(s) D; G

Meter 4/4 Duration 4 minutes

Tempo markings Moderato con spirito; tranquillo

Range: 
Solos None

Accompaniment Piano (for rehearsal) Grade Level Medium

Classification General-Festival Price (1954) 20 ¢

Performance Grade Level Difficult

Analysis

This anthem for full chorus, unaccompanied, can best be summed up by the sentence by the Editor of the music as it appears on each copy; "Overlapping antiphonal sections and reiterations of motives supply an intensity of effect and a unification which make this anthem particularly apt for festivals and other services of praise".

The text, taken from the Book of Psalms, and the note relationship is good, with strong accents of rhythm and pitch on important words. The TTBB writing may make the selection inadvisable in cases where there are few strong voices in the tenor and bass sections. The first tenor part is almost continually above the fourth line "d", thus very tiresome for inexperienced singers and this makes it difficult to hold the pitch up.

Ample opportunities for dynamic contrasts are present, and for the most part, are very suitably marked. The rhythm is not difficult nor is it unusual. The middle section is in the key of G, and is written mostly for SSA voices, with antiphonal TTBB sections of short duration. With the exception of this section, the rest of the composition may be sung by redistributing the parts, as the second tenor and second soprano, and the alto and baritone are almost identical.

Title Glory to God in the Highest Number 289

Composer G. B. Pergolesi Arranger _____

Publisher B. F. Wood Music Company Key(s) G

Meter 4/4 Duration 3 minutes, 30 seconds

Tempo markings Allegro  = 80



Solos Five short soprano and alto solos; short tenor & Bass solo

Accompaniment Organ Grade Level Difficult

Classification Christmas Price (1954) 15 ¢

Performance Grade Level Difficult

Analysis

This musical setting of St. Luke ii; 14, is beautiful, but extremely difficult for the average group of singers in church choirs. An unusual rhythmic figure may be the biggest obstacle. The highness of the soprano, alto and tenor, especially the alto, may also make it too hard for an amateur group, as the tessitura is well above the average song.

The matching of words and notes is good, but in some cases, the most important word is on an eighth note and less important words are on longer and more accented beats. The repetition of the phrase "Glory to God in the highest" could become monotonous if not properly interpreted.

There are five soprano and alto solos to be sung together as a duet, of two and one-half measures duration. The use of sixteenth notes in the same rhythm, one third interval apart, may cause problems in keeping together; the one tenor solo is to be sung with alto and bass (one sustained tone) as the alto and soprano solos are sung. The lone actual solo is in the bass register, and of three and one-half measures duration.

Unusual dynamic contrasts are possible, with ff to pp marked in the copy as suggested degrees. The accompaniment in this composition affects a great addition to the quality of the performance possible if properly executed. The arrangement is by Vincent Novello.

Title Alleluia Number 1786

Composer Randall Thompson Arranger _____

Publisher E. C. Schirmer Music Co. Key(s) D

Meter 4/4; 2/8; 5/4 Duration 3 minutes, 45 seconds

Tempo markings Lento; Movendo; Largamente; Meno mosso

Range: 

Solos None

Accompaniment Piano (rehearsal only) Grade Level Medium

Classification General-Festival Price (1954) 30¢

Performance Grade Level Difficult

Analysis

This a cappella composition uses only the title word for the whole text, but never seems to become monotonous because of the change of rhythm and accent to the four syllables of the word. The rhythm may look difficult at first, but if learned phrase-wise, the rhythm of the word "Alleluia" carries the notes along easily. The use of the 2/8 measures are merely starting places for new phrases, thus fit nicely.

One of the difficult features of the song is the high range for soprano and tenor. Both have the high "A" occurring in a number of places. The bass calls for a highly desirable low "D" (below the staff) for the final chord. There are no divisions indicated in any of the parts except on the final "Amen" chord.

Dynamic contrasts are probably the easiest characteristic to determine, and are the most essential point to be stressed. The indicated markings on the copy are very good, and if followed closely, will produce a pleasing performance. With stress and individual conductor interpretation, unlimited shadings are possible.

Title King of Glory Number 180

Composer F. M. Christiansen Arranger _____

Publisher Augsburg Publishing House Key(s) D; B

Meter 3/4 Duration 3 minutes, 30 seconds

Tempo markings Con Maestoso M.M. ♩ = 69; Cantabile ♩ = 52

Range: 

Solos None

Accompaniment Piano (ad libitum) Grade Level Medium

Classification General Price (1954) 20 ¢

Performance Grade Level Difficult

Analysis

The rhythmic figures in this selection may be difficult for some singers, however the slow tempo will lessen this to some extent. The high range for the soprano and the low range for the bass are also difficult.

There are five sections to the composition. The first, third and fifth are marked "Maestoso", and the second and fourth "Cantabile". The first and third sections are similar, but have different voice distribution. The second and fourth are alike in text and melody, but the second is SSAA in the key of D, and the fourth is mostly AATB, in G. The fifth section is unlike the others, passing through a continual key change with the final chord in B major.

Great detail has been put into the marked copy to put across the wanted dynamics. The swell and the note accent marks are stressed most, with the loud-soft notations ranging from p to ff. The note-text relationship is about average, not particularly outstanding as far as emphasis is concerned. Some phrases are repeated too often, leaving a feeling of "anti-movement".

Some sections of the song are written in octave

unison. Divisions occur in the bass, alto and soprano lines; close harmony and accidentals are abundant throughout, often creating a lack of key feeling. The final chord has an optional low "B" (third space below the bass clef) for the bass part.

Title Tenebrae Factae Sunt Number 14705
Composer G. P. da Palestrina Arranger _____
Publisher Oliver Ditson Company Key(s) F# minor
D min.; D; A; F#
Meter 3/1; 4/2 Duration 2 minutes, 30 seconds
Tempo markings Moderato

Range: 

Solos None

Accompaniment Piano (rehearsal only) Grade Level Medium
Classification General-Good Friday Price (1954) 15¢

Performance Grade Level Difficult

Analysis

Only the Latin text is supplied for this a cappella anthem of unusual characteristics. The meaning of the text is literally the story of the crucifixion.

Three musically dramatic sections divide the work. The first two measures of the selection are in 3/1, and the title is the text. There are three modulations in the remainder of the first section, to F-sharp minor, D, and F-sharp major, and ending in D. Both the block style and the contrapuntal style are employed in the section. The second section is arranged for SSA in a smooth counterpoint. Modulation is to A and F-sharp major. There are only six measures in the last section, again arranged for the full SATB chorus, in block style harmonization.

The indicated dynamic contrasts are well marked and suitable as suggested. It may be difficult to become accustomed to the unusual meter and to keep the eighth notes rhythmically correct. The changing modulations in the contrapuntal phrases have a tendency to get out of tune if the rhythm is not exact.

Title The Beatitudes Number 5-G1307

Composer H. R. Evans Arranger _____

Publisher Remick Music Corporation Key(s) Db

Meter 4/4 Duration 5 minutes

Tempo markings Andante Cantabile; Allegro; Maestoso



Solos Baritone solo of 2 or 3 measures at intervals of same

Accompaniment Organ (with chimes) Grade Level Difficult

Classification General Price (1954) 20¢


Performance Grade Level Difficult

Analysis

A high range in all of the parts, including the solo, makes this rather conventional composition difficult to sing.

Most of the rhythmic figures are not too troublesome, but the dotted eighth and sixteenth at different beats in succeeding measures may cause problems. The harmony is not unusual, and modulations are few, considering the length of the composition. The Allegro section has a difficult accompaniment to begin with, but it soon changes to a very simple two-part section to a new theme beginning in unison in tenor and bass. A double duet between tenor and soprano on one part, and bass and alto on the other follows, leading into the ending ten measures. A soprano solo marked "ad libitum" is indicated for the last four measures, ending on the high D.

The indicated dynamics are marked for good performance contrasts. Strong voices are required for the support needed at the indicated markings, especially near the end. The words of greater importance are marked for swells and accents that will add to the phrase stress. Some words are slurred through too many notes for good pronunciation, but they are not distracting if all the parts move together in the rhythm of the word or measure.

Title Fierce was the Wild Billow Number 5283
Composer T. Tertius Noble Arranger _____
Publisher G. Schirmer, Inc. Key(s) B minor; B
Meter 3/4 Duration 2 minutes
Tempo markings Molto maestoso (♩ - 48 to 52); molto
sostenuto
Range: 
Solos None
Accompaniment Piano (rehearsal only) Grade Level Medium
Classification General Price (1954) 18 ¢

Performance Grade Level Difficult

Analysis

The rhythm and the intense dynamic changes are the most difficult characteristics of this a cappella work. There is free use of the triplet, and notation on the copy to the effect that, "All triplets should be sung with great breadth".

The composition is divided into three sections. The first and the second are in B minor, and the second is a continuation of the first, but divided by a light double bar-line. The third is in B major, and whereas the first two are aggressive and dominating in music and text, the last is smooth and prayerful.

Dynamically, the same notations apply throughout the whole composition. The abrupt change from ff to pp, often indicated as a suggested contrast, could become overworked if followed too closely. Short phrase swells and individual word accents are also indicated to alter the larger phrases.


There are some unison parts for tenor and bass, one being the first three measures of the work. The harmony consists of a number of passing tones, along with many key changes, and many unusual chords most of which occur in the first section.

Title O Man Thy Grief and Sin Bemoan Number 814

Composer Ralph E. Williams Arranger _____

Publisher Paul A. Schmitt Music Co. Key(s) Db

Meter 4/4 Duration 3 minutes

Tempo markings Slowly  = about 72

Range: 

Solos None

Accompaniment Piano (rehearsal only) Grade Level Easy

Classification General Price (1954) 16¢

Performance Grade Level Difficult

Analysis

All of the voice parts require wide ranges. The high G-flat in the alto part is the intended note for the voice although the octave below is notated in smaller notes. The low D-flat in the bass would be desirable for good harmonic balance. All parts have divisi sections.

The rhythmic figurations are simple conventional patterns. Most of the harmonic structure is in the block style with traditional progressions and cadences. Modulation to A flat major takes place in the first of the four sections. There are ten measures of alternating four-part unison and harmony, each one measure long, in the second section.

The relationship between the notes and the words is fair. Some phrases of the text are rushed by using an eighth note as the final note in a text phrase, and then starting the next textphrase on an eighth note also. Detailed markings indicate the composer's dynamic feelings.

Title Send Out Thy Light Number 3421

Composer Ch. Gounod Arranger _____

Publisher G. Schirmer, Inc. Key(s) F; Db

Meter 4/4; 2/2 Duration 4 minutes, 15 seconds

Tempo markings Adagio molto; Moderato

Range:  Solos None

Accompaniment Organ (ad lib.) Grade Level Medium

Classification General Price (1954) 15¢

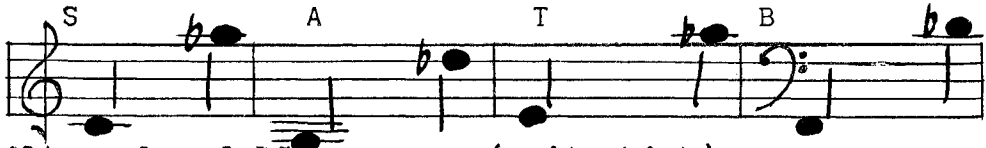
Performance Grade Level Difficult

Analysis

All of the composition is marked in alla breve meter, with the exception of the first four measures, which are in 4/4. This four measure section is the title phrase, sung twice, and is marked fff. The beginning to the alla breve is marked pp, and this abrupt contrast from pp to fff is carried out through the 146 measures.

Two bass chorus solo lines, of six measures each, are high and require good support in order to carry the phrase to completion. Block style harmonization is used entirely. Modulation, mostly through chromatic alterations, is frequent. The fourth of the five sections is in Db, the others are in F major. Although the tenor and bass parts divide, the bass is usually a doubling at the octave while the tenor is actually in two parts for the major portion of the work.

Many rhythmic patterns are employed, all of which are conventional except for two measures of double-dotted quarter notes followed by sixteenth notes. Tempo variations are not indicated as well as they might be for contrasts from one section to another. The concurrence of the notes and words is rhythmically good, but caution should be exercised to avoid over emphasis of words that fall on the strong down-beat in the 2/2 meter.

Title Beautiful Savior Number 51
Composer _____ Arranger F. M. Christiansen
Publisher Augsburg Publishing House Key(s) Db
Meter 4/4 Duration 2 minutes, 30 seconds
Tempo markings Sostenuto; con bocca chiusa (first and
second sections)
Range: 
Solos Alto solo of 15 measures (quite high)
Accompaniment None designated Grade Level _____
Classification General Price (1954) 15¢

Performance Grade Level Difficult


Analysis

The greatest difficulty in this arrangement of a melody from the twelfth century arises from the division of the voice parts and the ranges involved. TTBB is required throughout the work, and the tenors have a high A-flat near the end. A superior group of male singers, in a choir performing this arrangement, might change the rating to "Medium".

The composition is divided into three sections: the first is a SSAATTBB humming chorus, with the melody in the first alto; the second is a TTBB chorus of sustained humming, with the first use of text in the alto solo; the last section is TTBB chorus using the words, with the melody marked "All ladies voices".

Good breath support is necessary in order to get the most out of the arrangement. The humming is indicated as "always sustained".

Rhythmically, the composition is easy, with no unusual figurations. The dynamics are well marked, but great emphasis on extreme soft and supported loud tones will enhance this arrangement.

Title Springs in the Desert Number 580
Composer Arthur Jennings Jr. Arranger _____
Publisher The H. W. Gray Co., Inc. Key(s) A; F#; Bb; Eb; G; G minor
Meter 6/8; 4/4; 6/4 Duration 4 minutes, 45 seconds
Tempo markings Andante ♩ = 112; Andante ♩ = 72;
Allegretto ♩ = 66; Allegro ♩ = 60; ♩ = 104
Range: 
Solos Tenor solo of ten measures in A and in 4/4 meter
Accompaniment Organ Grade Level Difficult
Classification Advent-Missions Price (1954) 18¢

Performance Grade Level Difficult

Analysis

The rhythm is the easiest of the technicalities in this anthem, having a steady quarter and half note basis for the patterns throughout. The vocal lines are in either 4/4 or 6/4 meter and the eight-measure 6/8 phrase is an organ prelude. The change of tempo, as marked on the copy, is easy to adopt due to the simple rhythm involved.

All of the parts have a wide range except for the tenor solo. There is an eight measure soprano-alto chorus duet in the second section. The last half of the composition begins with a four-part fugue starting with the lowest voice and ending with the highest. Harmonic "sound effects" are intended in this section in phrases of two and three measures length, on the word "joy", and are created by sustaining the bass and soprano and moving the alto and tenor in thirds.


The dynamic markings should be mentioned for their fine detail. The words and notes are well matched in pulsation and importance of meaning. The text, Isaiah XXXV, excellent and full of appeal, is beautifully delivered in this musical setting.


Title He, Watching Over Israel (Elijah) Number 2498

Composer F. Mendelssohn Arranger _____

Publisher G. Schirmer, Inc. Key(s) D

Meter 4/4 Duration 2 minutes, 45 seconds

Tempo markings Allegro-Moderato  = 126

Range: 

Solos None

Accompaniment Piano or organ Grade Level Difficult

Classification General Price (1954) 18¢

Performance Grade Level Difficult

Analysis

The note-text relationship is good. Different words at the same time and the repetition of the same words in sequential counterpoint may be difficult at first. Changing keys, by accidentals, make it difficult for poor readers. A repetitious melodic line in all the parts, however, lessens this difficulty.

The tenor line has a few unusual skips, not in the composition key. The rhythm is steady throughout, having only one meter.

There are three main sections to the composition. The first is introduced by a unison soprano lead and the second and third are introduced by unison tenor leads. The dynamic contrasts are well marked and fitting. Six measures near the end are to be sung a cappella.

Title Salvation is Created Number 4129
Composer P. Tschesnokoff Arranger N. Lindsay Norden
Publisher J. Fischer & Bro. Key(s) B minor; D
Meter No notation (2/2) duration 2 minutes, 30 seconds
Tempo markings Quietly (♩)

Range: 

Solos None

Accompaniment Piano (rehearsal only) Grade Level Easy
Classification General Price (1954) 18¢

Performance Grade Level Difficult

Analysis

The high range of the soprano and tenor, the low range of the bass part and the necessity for two tenor and two bass parts, combine to make this composition difficult for most groups.

The composition is divided into two equal sections. With the exception of the last three measures in the final section, the two are the same in harmony and melody. Because of word differences, there are places where the rhythm is changed from a whole note to two halves, but these are always on the same degree of the scale. The rhythm is extremely easy.

Good indicated markings suggest the type of dynamic contrasts necessary. Phrase swells and note accents are also an aid to dynamic interpretation. The first section has a text that is expanded from the title, and the second section is made up of repeated "Alleluia".

Although the low B in the bass part is not an optional note, it may be omitted, but the low D is quite essential.

Title Lacrymosa (from Requiem, K. 626) Number 10017

Composer W. A. Mozart Arranger _____

Publisher G. Schirmer, Inc. Key(s) D minor

Meter 12/8 Duration 2 minutes

Tempo markings Larghetto

Range: 

Solos None

Accompaniment Piano Grade Level Difficult

Classification General Price (1954) 18 ¢

Performance Grade Level Difficult

Analysis

Only the Latin text is supplied with this anthem, and many of the phrases are repeated with different notes.

The rhythm is quite intricate, caused mainly by the use of eighth rests within each measure. The slow tempo helps this problem to some extent, but the exactness necessary in all four parts depends upon the rhythmic structure to make chords on the first, fourth, seventh and tenth beats. The rhythm of the piano part is steady throughout but becomes involved toward the end.

Conventional minor harmony prevails, with many phrases ending on the dominant chord. Accidentals occur in the middle section without making definite key changes. The final two measures are an "Amen", the first syllable a IV chord and the final a "tierce de Picardie".


Most of the vocal ranges are wider than in most anthems. The high A in the soprano part occurs only once, and then on a scale-wise run. The only dynamic contrasts indicated are by phrase. A great deal will have to be added to get the most from the composition dynamically.

Title And the Glory of the Lord (Messiah) Number 762

Composer George F. Handel Arranger _____

Publisher Belwin, Inc. Key(s) A

Meter 3/4 Duration 3 minutes, 45 seconds

Tempo markings Allegro  = 112



Solos None

Accompaniment Piano Grade Level Difficult

Classification General-Christmas Price (1954) 15¢

Performance Grade Level Difficult

Analysis

The high tessitura of the tenor line, and to a lesser degree, the soprano line, and the wide range in the bass part are three problems to be considered in this anthem. Other technicalities like the solo chorus phrases, voice entrances on the correct beat, and fairly fast tempos (with accidentals) are causes for concern.

Rhythmic problems between the text and the music occur in some measures, as in the third measure of the song where the four syllable phrase "glo-ry of the" is written to the music of a quarter note, an eighth note and two more quarter notes in what is marked as 3/4 meter. In other places, the word-syllable accents do not match the musical accents. The text is difficult to understand, unless some musical phrases are subordinated.

The harmonic structure is nearly all contrapuntal requiring strong voices in all parts. Modulation is to E, B and F-sharp. Sequential slurs of two and three measures are numerous.

The first ten measures of the work are for the piano alone, and numerous short interludes occur throughout.

Title Gloria in Excelsis (12th Mass) Number C.M. 255

Composer W. A. Mozart Arranger _____

Publisher Carl Fischer, Inc. Key(s) C

Meter 4/4 Duration 4 minutes, 30 seconds

Tempo markings Allegro moderato  = 132

Range:



Solos Thirty-two measures for SATB solo voices as quartet

Accompaniment Piano Grade Level Difficult

Classification General Price (1954) 20 ¢

Performance Grade Level Difficult

Analysis

The tempo makes this composition difficult, as does the high range of the parts. Although the meter is marked 4/4, it would probably be easier to perform if it were 2/2.

The rhythm is not unusual, however, in some phrases it could be difficult to keep the parts together because of the tempo. There are quite a few eighth note arpeggios, mostly in the bass. The rhythm is difficult in the accompaniment, and would be hard for many accompanists to read and to play up to tempo.

Harmonically sound, the beauty of the composition lies in the exactness of each chord in progression. One of the difficult places in the work is a six measure phrase where the sopranos have a 24 count hold on the high G, the tenor and alto parts have harmony at the sixth on the melody line, and the basses have descending arpeggios. The selection modulates to G, C, Ab, and C again for the remainder of the work. The dynamics are marked for generalization and a good deal may be added to enhance the dynamic contrasts.

The words are printed in Latin and in English. Both sets seem to fit the notes well, but the music notation

follows the Latin text.

There are thirty-two measures in the middle that are marked "Solo" for all four parts, that could be chorus. The soprano is the only part that is actually a solo in this section.

Title Halleluia, Amen (Judas Maccabaeus) Number 868
Composer George F. Handel Arranger _____
Publisher C. C. Birchard and Co. Key(s) C
Meter 4/4 Duration 1 minute, 45 seconds
Tempo markings Allegro maestoso; Adagio



Solos None

Accompaniment Piano Grade Level Difficult
Classification General Price (1954) 15¢

Performance Grade Level Difficult

Analysis

Originally, this composition was in the key of D, and the change to C is notated on the copy, without reason for the change. The supposition is that by lowering all of the voice parts, the range would be easier and still not be low. The only difficult items about the work are the rhythm and the intonation.

According to the notation of the time signature, the rhythm is based on the quarter note, but the eighth note is the most common figure used, and the use of sixteenth notes is not far behind. There is a problem in keeping the voices together on the measures employing a rhythm of quarter, eighth rest, dotted eighth, sixteenth, eighth, and two sixteenths in the four counts. The intonation in these places is also a problem, because the rhythmic figures determine chords.

Modulation is at a minimum, occurring only once to G. Accidentals do not appear, except for the F sharps to make the one modulation.

The first thirteen measures have only the two words in the title for text, as do the last ten measures. The

remaining fourteen measures are a repetition of another phrase, with the title words appearing occasionally. The word and note relationship is good; the meter for the words and notes is the same in all of the phrases.

The dynamic markings are only indications, and are not detailed for the type of composition. Only the last four measures have any tempo change, to Adagio.

Title Ave Maria (Father in Heaven) Number 1456
Composer Tomas de Vittoria Arranger Philip Gray
Publisher Pro Art Publications Key(s) G; B min; E min
Meter 4/4; 3/4 Duration 2 minutes, 15 seconds
Tempo markings Moderato

Range: 

Solos None

Accompaniment Piano (rehearsal only) Grade Level Easy
Classification General Price (1954) 16¢

Performance Grade Level Difficult

Analysis

There are two main sections to this a cappella composition. The first section contains both 4/4 and 3/4 meters, plus one short phrase of unmarked meter at the beginning for tenor chorus. This phrase is composed of six eighth notes and one quarter note, and is in G major. The first full chorus phrase is in E minor, ending with a raised third on the final chord. A short duet for tenor and bass parts begins a section of contrapuntal writing, ending in E minor, that leads into the second main section.

An indicated slower tempo, louder tones, and 3/4 meter begin the second section. Exact phrases in notes and words are repeated, with the contrast of loud and soft, starting in E minor and ending in B major. The harmonic writing is chorale style in this section until the final six measures, where the "Amens" are contrapuntally written.

Both the English and Latin texts are supplied, with the same syllable structure so that the music notation firmly coincides in both versions. Indicated dynamics are excellent.

The composer is also known as Tomas Luis de Victoria, and this melody is in other arrangements under that name.

Title O Savior, Hear Me (from "Orpheus") Number 455

Composer Gluck Arranger Daniel Protheroe

Publisher Gamble Hinged Music Co. Key(s) Eb; Bb

Meter 3/4 Duration 3 minutes

Tempo markings Moderato implorando



Solos Alto solo, 16 measures in length

Accompaniment Organ Grade Level Medium

Classification General Price (1954) 15 ¢

Performance Grade Level Difficult

Analysis

This composition, arranged from "Orpheus" (1762), falls on the dividing line between "Medium" and "Difficult". The large skips in the melodic line, the high tessitura of the tenor part and the continuous slurring of syllables are all problems for concern.

The anthem is made up of two large sections, both having the same form. There are six eight-measure phrases having the same melody, and two twelve-measure phrases with the same melody. The whole structure is AABA AABA, with the three letters underlined in Bb and the others in Eb. The harmonies are similar for the same melodic lines.

The alto solo has the melody and the only text line in the first two A melodies of the second section. The copy is marked "This can be sung as a solo with organ only if preferable." Chorus parts supplied will make an interesting a cappella section as they have the full harmony, and are marked for a hum tone.

Difficulty in word clarity may be encountered because there are too many notes for syllables in the text.

Title Prayer to Jesus Number A73
Composer George Oldroyd Arranger (Edited) E. Stanley Roper
Publisher Oxford University Press Key(s) Phrygian Mode on F
Meter None Notated (●) Duration 3 minutes, 30 seconds
Tempo markings Poco lento, ma con moto



Solos Soprano solo of 60 beats; Bass solo of 44 beats

Accompaniment Organ Grade Level Easy

Classification General Price (1954) 25 ¢

Performance Grade Level Difficult

Analysis

The difficulty of keeping together (no meter notated), and the unusual tonality are the main reasons for the "Difficult" rating. The key signature contains five flats, making the scale have half steps between the first and second, and the fifth and sixth degrees. The only accidentals in the work occur in the final chords in the fifth and sixth sections, where an A-natural makes a Picardy third in the fifth section, and a D-natural makes a modulation to Bb on the last syllable of the final "Amen".

As far as the rhythm patterns are concerned, there should be little difficulty encountered in singing. There are bar lines in the composition, but they are irregular, ranging from two to eight counts to the measure.

A brief synopsis of the six sections is as follows: section one, 26 counts, "Introduction for the Organ"; section two, "Soprano solo (or full trebles)" of 86 counts, no accompaniment; section three, SATB chorus of 62 counts; section four, "Bass solo (or full men)" of 44 counts; section five, SATB chorus of 52 counts; and section six, SATB chorus of 20 counts, consisting of two "Amen"'s.

There are no dynamic indications on the copy. Some phrases are notated by lines, and slurred words are marked.

The words are in "Old English", with obsolete spelling and doubtful meaning. The note-word relationship is not so good, there being a great number of syllables slurred through two to five counts.

Title Salve Regina (Hail Queen) Number

Composer Francis Poulenc Arranger

Publisher Editions Salabert (Paris) Key(s) G minor

Meter 4/4; 6/4; 3/4; 5/4 Duration 3 minutes, 45 seconds

Tempo markings Very moderately ♩ = 66; Very sweetly

Range: 

Solos None

Accompaniment None designated Grade Level

Classification General Price (1954) 30¢

Performance Grade Level Difficult

Analysis

This a cappella composition is difficult from nearly every standpoint. Because it is a French publication, all of the directions for performance are in French, and hence, difficult for the person who is unfamiliar with the language. The text is in Latin only.

The rhythm and metrical changes are not as difficult as they may appear, with the exception of the irregular change from one meter to another. All four meters are employed within the first fourteen measures of the work. The eighth rests may make rhythmic problems in keeping the parts together. The harmony is modern; the tessitura of the tenor and soprano on phrases marked "pp" are difficult and range mostly between D and G, all eighth notes. Chord progressions are dissonant a good deal of the time, often moving from a chord of G, Ab, F and Ab (SATB) to a tonic G minor chord through seven close progressions. Some modulation takes place, to D, C and Bb major.

Good dynamic contrasts are indicated, in French, along with the usual Italian symbols, from ppp to f. Phrase lines and breath pauses are suggested. This anthem is not advisable for the inexperienced group to undertake.

Title Go to Dark Gethsemane Number 501
Composer T. Tertius Noble Arranger _____
Publisher The H. W. Gray Key(s) Eb minor; Eb
Meter 4/4; 3/4 Duration 4 minutes, 30 seconds
Tempo markings Slow, and very sustained (♩=52); (♩=48)

Range:
Solos None

Accompaniment Piano (rehearsal only) Grade Level Medium
Classification General-Good Friday-Easter Price (1954) 16 ¢

Performance Grade Level Difficult

Analysis

There are six sections to this a cappella anthem. The main characteristics of the work are the change of meter and mode. The first, third, and fifth sections are in 4/4 and Eb minor; the second and sixth are 3/4 and Eb major; the fourth section is in 3/4 and Eb minor. Each section has a different rhythmic phrase pattern, a different melody, and a different harmonization. The first and third sections are marked for a tempo of 52; the second and fourth, 48; and the fifth and sixth are notated, in English, as to the tempo.

All of the parts have divisions for high and low voices, some of which are alternate notes. The need for both first and second tenors is definite, one of the reasons for the "Difficult" rating.

Most of the conventional rhythmic patterns and note figurations are used, with the exception of the triplet. The harmony employed is mostly block style. The fifth section is the strongest, having a bass sequence of four quarter notes in a descending scale from syllable "do" to "sol". There are few indicated dynamic markings for the level of the composition.

Title Fear Not Ye, O Israel Number 926
Composer Dudley Buck Arranger Allen Griffith
Publisher Belwin Inc. Key(s) Bb; G; Eb
Meter 4/4; 3/4 Duration 3 minutes, 45 seconds
Tempo markings Moderato con moto (♩ = 86)



Solos Soprano or Tenor solo of fifteen measures at beginning

Accompaniment Piano Grade Level Medium
Classification General-Salvation Price (1954) 15 ¢

Performance Grade Level Difficult

Analysis

Rhythmically, this composition is quite difficult, but if rhythm is not a problem, the song could be rated "medium". Triplets, eighth rests, and sixteenth notes are the most troublesome, and could be hard to learn correctly.

The text and the music goes together well, generally, however some words are slurred through four notes, creating a muddled sound (not the original melody line). Words with a double "ee" have a tendency to become overly monotonous. The words, "weeping, redeemed, thee", are used many times.

Many accidentals cause reading difficulties. The tenor part, especially, has many alterations, creating an insecure key feeling.

Good dynamic contrasts are possible from the notated copy, and tempo changes give the song a continual movement.

The composition can be divided into four parts: the first, a solo in Bb; the second, full chorus in G; the third, full chorus in Eb; and the last, full chorus in G again.

Title Bless the Lord, O my Soul Number 132
Composer Caroline Gessler Arranger _____
Publisher Broadcast Music Inc. Key(s) Ab
Meter 2/2; 3/2; 4/4 Duration 2 minutes, 30 seconds
Tempo markings Lento; Con moto; Risolute

Range: 

Solos None

Accompaniment Piano (rehearsal only) Grade Level Medium
Classification General Price (1954) 15¢

Performance Grade Level Difficult

Analysis

This full chorus composition is made up of three sections. The first and last sections are similar, both having the meters of 2/2 and 3/2. The middle section, in 4/4, is SATB with the exception of the last four measures, while the other two are entirely SSAATTBB.

The text, from Psalm 103, should be easy for any group to sing, as the words and notes go together in a satisfactory manner. The middle section contains contrapuntal writing that will make for trouble in pronouncing words, but the thought is repeated often enough that the meaning is almost certain to come through.

The three meters do not make for rhythm problems, as the sections all have only one basic beat, even though the measures may change. The counterpoint in the middle section contains many eighth note patterns, but the patterns are stable throughout. Harmonically, the composition is solid and conventional in both the contrapuntal and the chorale styles. Some modulation takes place in both the first and second section, to C. Dynamic contrasts are well marked on the copy.

Title Praise the Lord, O Jerusalem Number 1736

Composer J. H. Maunder Arranger _____

Publisher Gamble Hinged Music Co. Key(s) F; Ab

Meter 4/4; 3/4 Duration 5 minutes, 45 seconds

Tempo markings Allegro con spirito; Andante; Allegro

jubilante



Solos 20 measures "Soprano, alto or bar. (or all Sopranos)"

Accompaniment Organ Grade Level Difficult

Classification Thanksgiving-Harvest Price (1954) 15¢

Performance Grade Level Difficult

Analysis

The text for this composition is taken from the Psalms 147: 12, 13; 145: 8-10; 65: 14. The note-text relationship is very good, the measure and rhythm accents being on words that need accenting or on the most important word in the phrase. The words coincide with the rhythm in all four parts throughout the entire song, with the exception of eleven measures in the fourth section. Structurally, the composition can be divided into five sections, including an organ introduction.

The bass part is high, going to a F (optional note supplied), as is also the alto. The tenor and soprano are about average, the tenor stays near the third space C and above, and is the most difficult part to sing because of a number of accidentals throughout the work.

Dynamics are not detailed but there is ample opportunity for good interpretive contrasts. The rhythm is stable and quite conventional. The work is extremely long.

Title Battle Hymn of the Republic Number C.M. 4743
Composer Traditional Arranger Peter J. Wilhousky
Publisher Carl Fischer, Inc. Key(s) Bb; Gb; Db; D
Meter 4/4 Duration 4 minutes, 15 seconds
Tempo markings Maestoso alla marcia

Range: 

Solos None

Accompaniment Piano (Orch. & Band pub.) Grade Level Difficult
Classification General-Patriotic Price (1954) 20 ¢

Performance Grade Level Difficult

Analysis

This arrangement of the poem by Julia Ward Howe is for a full chorus, with the exception of one alto (SSATTBB). One section of nine measures is written for TTBB chorus alone and may be too broad in range for the average choir. This section, and the rhythm of the other sections, cause this arrangement to be rated "Difficult", although a good male group may change the rating to "Medium". The piano part (also available for orchestra and band accompaniment) is very important to the selection, thus adding to the difficulty.

Unison singing by male voices makes up the first verse, followed by the tutti chorus in harmony. The key changes to Gb, the sopranos and altos having the melody in unison, while the tenors and basses, also in unison, sing an accompanimental figure of staccato rhythm on the words "Truth is marching". Again the key changes, this time to Db, and the whole chorus (SATB) has the first full harmony part. The key changes to D for the piano interlude of nine measures, and goes back to Bb again. The next eight measures are all harmony for the chorus with the melody written above and marked "Audience". The last seven measures of the work are again for the SATB chorus, and are a series of chromatic key changes for the two "Amen" phrases.

The sopranos and the tenors have to be able to sing to a high Bb and high A respectively. The bass on the TTBB part has to sing to low F below the staff.

The rhythm of dotted eighth and sixteenth, and of the sixteenth followed by the dotted eighth, may be troublesome in the TTBB section, which is marked "Tempo rubato (in rhythm of text)".

Title Hallelujah Chorus (Mount of Olives) Number 204

Composer Ludwig Van Beethoven Arranger _____

Publisher The B.F.Wood Music Co.Inc. Key(s) C

Meter 4/4; 2/2 Duration 4 minutes, 15 seconds

Tempo markings Maestoso (♩ = 66); Allegro;

Piu allegro (♩ = 104)



Solos None

Accompaniment Piano or organ Grade Level Difficult

Classification General Price (1954) 18¢

Performance Grade Level Difficult

Analysis

The extreme difficulty of the accompaniment makes the use of this selection feasible only when the pianist or organist is capable of performing the part. The piano or the organ is not an accompaniment, in the true sense, but an individual part.

Most of the vocal lines are extremely long phrases, requiring a good deal of breath support.

There are two main sections to the work. The first one contains a prelude of seven measures for the piano or organ, and the vocal parts are closer to being the accompaniment than the piano.

The second section, Allegro (♩ = 88), is the longest, and is written in contrapuntal style, starting with the soprano, then the alto a fifth lower, followed by the tenor an octave below the soprano, and finally the bass an octave below the alto. The reverse procedure follows, starting with the bass and ending with the soprano. Two difficult bass chorus solo phrases, one of which is also repeated, are low and marked for strong tone. The high range in this section is more difficult than it seems because the soprano and tenor

tessitura stays between high (fourth space) E and G above. The last eight measures of vocal music are in unison, and are quite high for the basses.

Very little modulation takes place considering the length of the composition. One modulation to G major occurs near the beginning of the second section.

Some of the rhythmic patterns in the second section are difficult to sight-read, especially where the vocal rhythm is two or four to the beat while the piano part is in triplets.

Dynamic contrasts are not too well indicated. The markings are usually for a long phrase, with not enough detail to the short melodic line. A need for strong voices is apparent throughout the whole work.

Title I Walked Today Where Jesus Walked Number 8401

Composer Geoffrey O'Hara Arranger Kenneth Downing

Publisher G. Schirmer, Inc. Key(s) Gb; Bb

Meter 4/4 Duration 3 minutes

Tempo markings Moderato calmato; Allegretto; Tempo

tranquillo



Solos None

Accompaniment Piano or organ Grade Level Difficult

Classification General Price (1954) 22 ¢

Performance Grade Level Difficult

Analysis

The composition is divided into three main sections. The first and last are similar, both being in the key of Bb and both having the same melody, with some alterations to the theme. The tempo in both the first and last is similar, with the exception of the last four measures. The middle section is in the key of Gb, and the tempo is marked "Allegretto"; the melody is mostly in the soprano part, the remainder of the chorus accompanies with an abbreviation of the soprano text.

There are a number of rhythmic patterns employed in the work, and the eighth note is freely used. The pattern of a dotted quarter note-eighth note and four more eighth notes in a measure is one of the most common. The exactness of the rhythm is a factor in determining the above rating, "Difficult".

The first and last sections are written in block style harmony, and the middle section is contrapuntal. The accompaniment in the last two sections, written for piano, may be difficult for organ.

The dynamic indications are not marked to emphasize the beautiful text.

Title How Lovely is Thy Dwelling Place Number 764

Composer Johannes Brahms Arranger _____

Publisher Belwin, Inc. Key(s) Eb

Meter 3/4 Duration 5 minutes, 30 seconds

Tempo markings Con moto moderato ( = 92)

Range: 

Solos None

Accompaniment Piano Grade Level Difficult

Classification General Price (1954) 15 ¢

Performance Grade Level Difficult

Analysis

A wide range in all of the voice parts, a multitude of accidentals and modulations, and a fast, intricate rhythm make this anthem "Difficult".

The soprano part has a tessitura that lies between Eb and high Ab for the major part of the work. The tenor is required to hit the top Ab on three occasions. The shortest range (alto) is an octave and a fourth, thus, all of the ranges are extremely wide. The work modulates to Bb, D, G, Db, and F, some of them modulations which occur as often as three times. Considering the number of accidentals added, the harmony is not too unusual. Both the block style and the contrapuntal style of writing are used to full advantage in different sections.

There are a number of long phrases in the work, but they seem to create five sections, some of which are similar. The first one, in chorale block style, may be termed an introduction of melody and text. Section two is mostly contrapuntal, beginning with the tenor. The accidentals are numerous, creating a key change on nearly every phrase. The third section is the shortest of the five, continuing the use of accidentals. The harmony is block style, and one

phrase of the text is completed. The fourth section is the longest, the most difficult in rhythm, and the highest in vocal range. Chorale harmony and a series of contrapuntal lines of intricate rhythm evenly divide the section. The slurred eighth notes, plus chromatic changes in the patterns, and the tempo make for extremely difficult reading. The last section is a two-part fugue with the soprano and tenor lines the same, and the alto and bass the same.

The use of many repetitions of the text necessitates contrast of volume and variations of tempo. The copy is well marked for contrast, both from the standpoint of the phrase, and the note emphasis on important words.

Title Glory to God Number 1397
Composer J. S. Bach Arranger Harry R. Wilson
Publisher G. Ricordi & Co. Key(s) Db
Meter 4/4 Duration 2 minutes
Tempo markings Allegro ($\text{♩} = 92$)

Range: 
Solos None

Accompaniment Piano (optional) Grade Level Medium
Classification General Price (1954) 25 ¢

Performance Grade Level Difficult

Analysis

This arrangement is in A-B-A form, with some subdivisions within each section. The first and last sections are exactly the same, with the exception of the last note. The middle section is more legato, has more modulation phrases, and has a piano interlude that is optional.

The rhythm is not unusual. The harmony is conventional, but made interesting through the use of accidentals. Unusual skips in the tenor part may cause trouble in sight-reading at first.

Many dynamic contrasts are possible with a number of suggested markings being included. The words of the first and third sections are the same, and are well edited to fit the meter and rhythm of the text and notes. The middle section carries more of the sacred story, but some of the words are a little rushed.

Title Requiescant in Pace Number 5284
Composer T. Tertius Noble Arranger _____
Publisher G. Schirmer, Inc. Key(s) Gb
Meter 4/4 Duration 3 minutes, 15 seconds
Tempo markings Andante molto sostenuto (♩ = 60)

Range: The musical staff shows four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). Each part has a single note with an accidental (flat) and a ledger line. The notes are on the following lines: S (first line), A (second line), T (third line), and B (fourth line). The accidentals are flats (b).
Solos None

Accompaniment Piano (rehearsal only) Grade Level Easy
Classification General Price (1954) 18¢

Performance Grade Level Difficult

Analysis

This anthem is one that may be rated "Difficult" or "Medium", depending upon the group performing it. The rhythm, occasionally irregular; the unusual skips in the alto and tenor parts; the need for a mixed quartet for twenty measures, determine the rating. The rhythm is intricate in the first section, where the use of dotted eighths and sixteenths and changed measure accents occur.

There are three sections to the composition. The first is for full chorus, the second is marked "Quartet ad lib.", and the last sixteen measures are for the complete chorus again.

Many brief key changes occur through the use of accidentals. The harmony is unusual; the progressions create key changes for only a few beats, making odd skips in the tenor or alto.

The indicated dynamics are excellent. The contrasts necessary are well defined for a superior performance, and if followed closely, little will have to be added. The text is in English, and the composition is also known as Souls of the Righteous.

Title Alleluia Number _____
Composer Anatol Liadoff Arranger Livingston Gearhart
Publisher Shawnee Press, Inc. Key(s) A minor
Meter 2/4; 3/4 Duration 1 minute, 30 seconds
Tempo markings Vivace

Range: 

Solos None

Accompaniment Piano Grade Level Difficult
Classification Christmas-Easter Price (1954) 25¢

Performance Grade Level Difficult

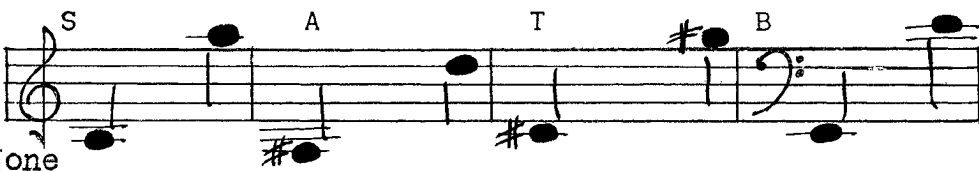
Analysis

One of the characteristics of this anthem is the use of interchangeable parts where one or more weak voices can be strengthened by the substituting or alternating of other parts. The tempo, sixteenth notes and the change from 2/4 to 3/4 meter all help determine the "Difficult" rating.

There are two sets of words to the music, the one in regular print is for Christmas, and the one below it in italics is for Easter. The Easter words are a little hard to read because they are only printed under some of the vocal lines, whereas the Christmas words are under all of the parts. Both sets fit the notes and some of the phrases are identical.

All of the parts are divided at one place or another. A conventional minor harmony prevails throughout, and only one modulation takes place. The higher soprano part stays on the high A for three measures. Excellent dynamic contrasts are possible. The piano part is marked for optional use in two places so that the voices may sing a cappella.

Title Praise to the Lord (German Chorale) Number 76
Melody from
Composer Praxis P. Melica Arranger F. M. Christiansen
Publisher Augsburg Publishing House Key(s) A
Meter 3/4 Duration 4 minutes, 15 seconds
Tempo markings Allegro (♩ = 126); Molto Largamente

Range: 

Solos None

Accompaniment Organ (ad libitum) Grade Level Difficult

Classification General Price (1954) 22¢

Performance Grade Level Difficult

Analysis

This anthem, based on the seventeenth century German Chorale, is arranged for full chorus of SSAATTBB voices. The extreme range of the soprano and bass parts, the unusual length, and the indicated rapid tempo combine to make this arrangement most trying.

There are four sections to the composition. The first one contains an accompaniment (marked ad libitum) of twenty-one measures. The two soprano parts begin the melody in unison followed by a SSAA chorus. The tenors and basses then take the melody in unison, and the section closes with a two-part counterpoint divided SSAA and TTBB. The next section, containing two verses, is repeated. The same harmonic structure prevails in this section as in the first, but the melody is mostly in the tenor and bass in unison, or at the octave, and the SSAA voices maintain a four-part counterpoint of eighth notes with the melody.

The third section resembles the first section except for the text. The last section is marked "Molto Largamente" and is in block chorale writing.

Little detail in dynamic contrasts is indicated for

most of the work, but this improves as progress is made through the copy. The accompaniment is marked for many different combinations, and it would be to the singers' advantage to have the accompaniment, even though it is notated as being optional.

The rhythm is not too difficult, except for some of the patterns in the soprano and alto parts in the second section. Full harmony prevails throughout, there being at least four voices involved all of the time except when unison is employed.

V

SUMMARY

One hundred and one composers and arrangers were represented in this study. Johann Sebastian Bach led in the number of compositions with eight, followed by F. Melius Christiansen with four arrangements and three composed anthems. Giovanni P. da Palestrina is credited with five compositions, and Will James with four. Thus four men, two classical masters and two contemporaries, contributed twenty-four per cent of all the compositions in this analysis.

The breakdown by grade level was as follows: easy, eighteen anthems; medium, forty-three; and difficult, thirty-nine anthems. Thirty-eight anthems were totally or partially in a minor key. Twenty-six anthems required one or more solo voices. The most common meter employed was 4/4, with sixty-five per cent of the anthems having it for the major portion of the work. The average cost per copy was 17 $\frac{1}{2}$ ¢, and the average duration was three minutes, eighteen seconds.

RECOMMENDATIONS

Considering the interest shown in this report to date, it is the recommendation of the author that the study be enlarged to include sacred materials for Junior Church Choirs, Youth Choirs and special small ensembles. It is also recommended that this work be similarly undertaken in other geographical areas in order that a definite trend in sacred choral music may be determined.

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Dear Fellow-Musician,

APPENDIX B

Coeur d'Alene, Idaho

Will you please do me a favor?

Your experience as a successful director would help me considerably in my work toward a Master's Degree in Music Education, if you would be kind enough to fill out and return this questionnaire.

I am interested in compiling a list of sacred choral anthems, which pertain to religion, religious uses, or ethic standards. This list, which will contain both well-known and less-used compositions, will determine a group of anthems for my analysis and grading. Your experience as a choral director will probably bring to mind sacred material for mixed choruses that I am after.

Undoubtedly you have used S.A.T.B. arrangements of choral compositions that are either new works, new arrangements, or anthems that you feel have been neglected in the past. One-half of my analysis will be of this type of music. Will you please list any anthems you have used or heard which appeal to you as worth-while program numbers?

<u>TITLE</u>	<u>PUBLISHER*</u>	<u>COMPOSER*</u>	<u>ARRANGER*</u>

If possible*

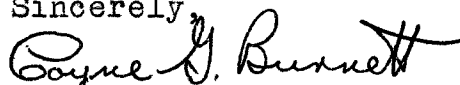
I am also interested in the religious compositions that you think are worth repeating from year to year, and which may be generally defined as "standard religious material for mixed choruses".

<u>TITLE</u>	<u>PUBLISHER*</u>	<u>COMPOSER*</u>	<u>ARRANGER*</u>

Thank you for your time and helpful assistance.

Sincerely,

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Coyde G. Burnett